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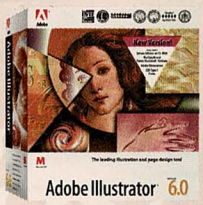

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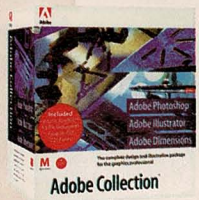

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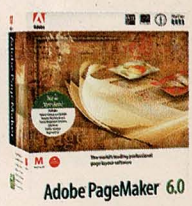

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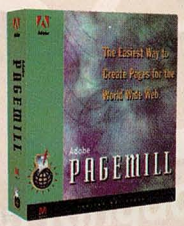

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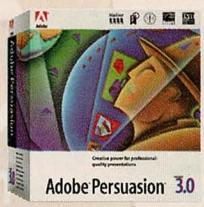

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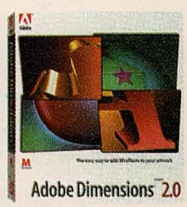

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MACFORMAT

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The Finder

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HOW TO...

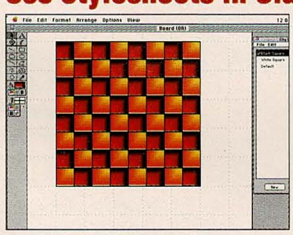
Handle alien graphic file formats 50

The problem: a graphics file from the Internet, or another computer, wherever, that you can't open. The solution is in this guide, the first in a new series.

Create a browser with AMT 52

We gave you *Apple Media Tool* on the MACFORMAT 36 Cover CD. Here's a step-by-step guide to how we use it to create an interactive browser interface – you could do it too!

Use Stylesheets in ClarisWorks 54

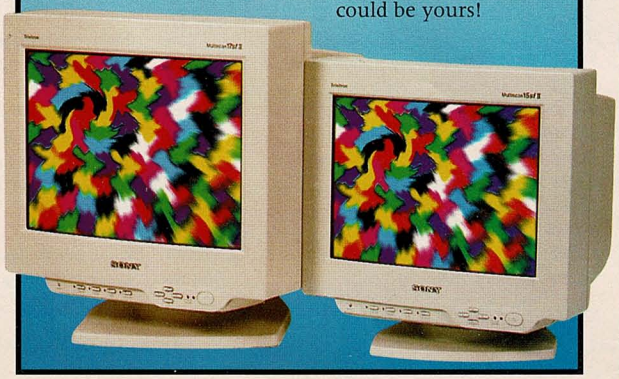


You can speed up your work *and* enhance the look of any document, even a spreadsheet, using custom stylesheets in *ClarisWorks*. We show you how.

WIN! WIN! WIN!

Sony monitors worth over £1,200 138

You could win one of the latest Sony multi-scan monitors, the 17-inch 17sfII (worth £760) or the 15-inch 15sfII (worth £465). They're two of the highest-rated monitors in our huge group test this issue, with crisp Trinitron screens, handy controls on the front and on-screen display for ease of adjustment – and one of them could be yours!



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Everything you wanted to know about MACFORMAT, plus our views on music on our Macs...

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More cool stuff to look out for, including the world's largest music magazine and the Internet Font Browser.

News 19

QuickTime revisions promise great video and Net multimedia; new friends for Pippin; more activity on the Mac clones front.

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QuarkImmedia brings the power of multimedia to DTP powerhouse *XPress;* organise your Web browsing; examine the latest in storage technology.

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Why Apple should be doing more to market the Mac and sell the software, anti-American bias and more Silly Things Your Mac Says...

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Whatever your Mac problem, from FPU errors to fragmented disks and a Wastebasket that just won't empty, and more besides, our experts are on the case – and they've got some useful tips for you too!

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Forget about the hardware; this software promises to turn your Mac into a *virtual* synthesiser.

Shareware delights 116
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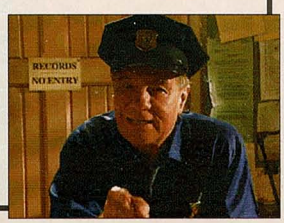


FEATURES

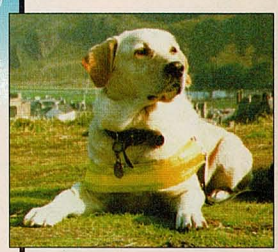
7 Fresh Faces

36

Type needn't be just the grey stuff between pictures – you can create a dazzling range of text effects on your Mac, from warping and twisting to creating your own fonts. We explore the whole range of software you can use to freshen your faces, from text manipulation utilities to full font creators.

As the first QuickDraw GX DTP package to hit the market, does *UniQorn 1.01* herald a publishing revolution?
See page 100

Enabling the future 46
Tomorrow's technology is here today! In a new series, we discover how cutting-edge ideas are helping people with disabilities to get more from their Macs – and possibly giving us all a glimpse of the future Macs we might all be using.



A great companion, but can he read letters to you? Your Mac can!
See page 46

Magical music tour 84
Explore the amazing world of music multimedia available for your Mac, from the ultimate music reference CD-ROM to an air-guitar simulator in which you can play along with Aerosmith. From opera to jungle, the Cranberries, modified and MTV Unplugged, it's all here. Awesome!

YOUR COVER DISK

MACFORMAT comes in a CD-ROM edition or high-density floppy disk edition every issue:

Your CD-ROM 8
Over 600Mb of software, including the full *Myst Screen Saver*, with *After Dark* engine; demos of *UniQorn*, *LogoMotion*, *Fontographer*, *Wing Commander IV*, and more; 25 sample high-res textures; over 100Mb of the latest shareware from the Net and everything below.

Your Cover Disk 12
A stunning collection of 16 invaluable utilities to help you get more from your Mac – an improved multimedia Scrapbook, a better file copier, even a bigger Desktop! Plus a top puzzle game, and more!

Welcome to MACFORMAT

Everything you wanted to know about MACFORMAT, plus a glimpse into *our* views of music on our Macs...

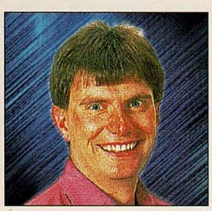
ABOUT OUR WRITERS

ALEX SUMMERSBY

Our Editor is a highly-qualified words person but has absolutely no taste in music (according to the rest of the team, anyway), so this issue's big music multimedia feature is totally wasted on him. The most exciting music he's ever heard on his Mac is an eight-note start-up error chime.

RICHARD HILL

Our News Ed is a music junkie who spends all his hard-earned wages on CDs, so he's excited by how the Internet could change his obsessive prowling of record stores: 'I love the idea of downloading that obscure track you just can't find anywhere on CD onto your Mac to listen to.'



COLIN DALZIEL

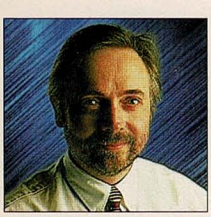
Our Disc Ed is a multimedia expert but the only instrument he can play is the spoons, so he'd love a program that could teach him how to play the keyboard better than Mozart. Problem is, it'd need to be based on *Doom* or *Marathon* for him to stick to it long enough to learn anything...

LINDSAY BRUCE

Our Technical Writer says he'd like Macs to have true MIDI as well as 16-bit stereo sound, so we wouldn't get kids saying 'Actually, the Amiga is far superior because you can create MIDI tracks without a sequencer.' Yeah, right, two words: *Amiga DOS*. Actually, three: *we've got PowerPC*.

DEREK SMITH

Part of our technical expert's job is to keep right up to date with technology. 'Having heard that my PowerMac now supports 16 bit, CD-quality, stereo sound,' he says, 'I went out and bought 800 quid's worth of amp and surround-sound speakers. You should hear the Quack now.'



ROD LAWTON

Our productivity specialist runs his business on his Mac as well as writing about it, so reliability is vital for him. His favourite piece of Mac music is the chime you get when it starts up. 'I once got the funereal "This Mac is dead" version,' he says, 'and I never want to hear it again.'

IAN WAUGH

Music is what our veteran Mac musician type *does* on a Mac, and what he likes best about it is the way you can create your own mixes of MIDI, synthesised and acoustic sounds with software like *Cubase VST*, making your Mac a complete, all-in-one music studio. Well, *his* Mac, anyway.

ABOUT MACFORMAT

Welcome again to MACFORMAT, Britain's best-selling Macintosh magazine. Every issue we bring you:

- Tips, techniques and tutorials covering the range of Mac applications, from graphics, spreadsheets and databases (and *ClarisWorks!)* to music, multimedia and games.
- Features about exciting Mac developments and novel uses, accompanied by Cover Disk programs whenever possible, so you can discover what your machine can do and try things you mightn't have tried before.
- All the latest Mac-related news, plus all you want to know about the wider issues, the people behind the headlines and the stories behind the stories.
- Authoritative reviews of interesting and affordable products, with clear buying recommendations.
- Cover Disks and CD-ROMs with demos so you can try software before you buy, useful utilities (specially chosen to complement features in the magazine), selected shareware programs, games, readers' contributions and much more.

Whether you're a veteran or a novice, we'll help you get more out of your Macintosh, whatever you use it for.

MACFORMAT welcomes contributions for publication but we regret we cannot return them. Submissions are accepted on the basis of full assignment of copyright to Future Publishing Ltd, *unless* otherwise agreed in advance and in writing. We'll assume that all correspondence is for publication and all CD-ROM demos or readers' submissions may be incorporated on a Future Cover Disk/CD-ROM unless you expressly say otherwise in writing. See also p. 33

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We try to make ourselves available to answer Cover Disk related and general reader calls on Wednesday afternoons from 2pm to 6pm, so please try to ring then. We cannot answer technical queries over the phone – sorry! We hope you'll understand that because we receive so much correspondence we can't promise to reply to faxes, e-mail or mail personally, even if you include an SAE.

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We make every effort to verify all the information we publish, but products and prices do change. We always quote list prices (RRPs), but street prices do vary. Shop around, and check with the supplier before buying to make sure that the product you're considering will meet your needs. MACFORMAT cannot accept responsibility for any errors or omissions or for any losses that may arise as a result, but it is our policy to correct any errors of fact whenever we possibly can.

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Every MACFORMAT review is designed to inform you in detail of what you'd be getting if you bought the product and help you decide whether it's worth your money. It tells you the essentials, without jargon.

MACFORMAT *does not review demos or unfinished programs.* We review only the finished products you could buy yourself, to help you decide whether to buy or not. We give clear buying recommendations, and rate products on this scale:

- 80+% means excellent.
- 70+% means well worthwhile, though not really outstanding.
- 60+% means good, but with a few shortcomings or some limitations.
- 50+% means acceptable but flawed.
- A rating below 50% means you should think carefully before parting with your money.

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If a product earns a rating of 90% or more, we'll give it a MACFORMAT Classic Award. This means what it says: we judge the product to be a classic, a standard-setter of its type, something really special.

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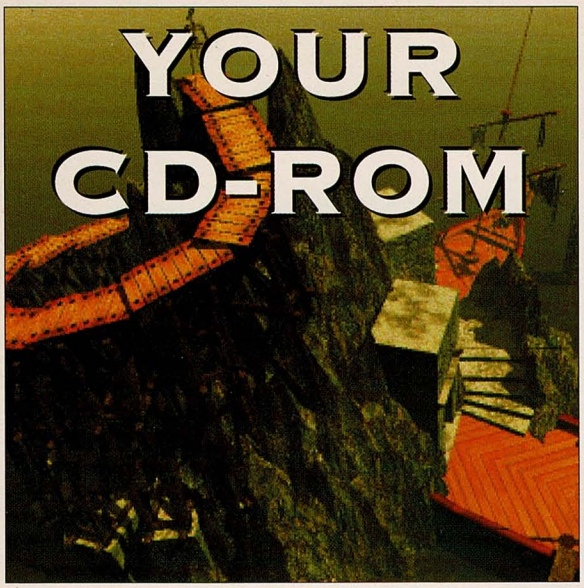


Donning his shades and Bermuda shorts, Colin Dalziel sips his exotic cocktail and takes a relaxing look at what you'll find on this issue's cool dude of a Cover CD.

As usual, this issue's Disc is packed with over 600Mb of the best demos and shareware. We also have a bonus in the shape of the full version of the *Myst Screen Saver,* complete with *After Dark 3.0* engine.

We would like to assure you that the MACFORMAT Cover CD and disk are both virus-checked at every stage of production. This ensures you get only the software you want on your Mac!

- ***AMT* Tutorial:** all the files you need to build your own MACFORMAT CD browser. See the tutorial on page 52.
- **Demos:** the best Mac demos available including games, type manipulation, DTP and multimedia.
- **Floppy:** all the files from this issue's HD disk edition, including a stunning collection of System enhancements.
- ***Myst Screen Saver:*** complete screen saver, including *After Dark* engine.
- **Readers' Corner:** your art and software contributions.
- **Resources:** an essential collection of software no Mac should be without.
- **Shareware City:** over 100Mb of the very latest shareware and freeware, hot from the Internet.
- **Shareware in MACFORMAT:** all the shareware reviewed in this issue of MACFORMAT, starting on page 116.
- **MACFORMAT CD Browser:** the easy way for you to check out what's on this issue's CD-ROM.

Specular LogoMotion 2.0

3-D type animation demo

LC with FPU, 5Mb of RAM, System 7.0

Creating 3D flying logos may seem out of your reach, but with the help of *LogoMotion* you'll see how easy generating your own impressive animation can be. *LogoMotion* offers a great range of features and getting started on your first project is as easy as typing, though you do need a Mac with an FPU or maths co-processor (an LC with FPU fitted, or a Quadra or better).

Included with this demo is a tutorial file to take you through a project from start to finish. With the help of the included *StageHands* software you can add camera and lighting effects, as well as props and backdrops to give your projects professional polish. This version enables you to create and save individual rendered movies of up to 30 frames in length, but you can't save your project files or export them. To show you what you can achieve with *LogoMotion* we've included a collection of animations created using this powerful software.

FLOPPY OR CD?

MACFORMAT is available in two editions: one with a CD-ROM and one with a high-density floppy disk. Details of the floppy programs start on page 12. The CD contains all the software that's on the HD Cover Disk, in a folder called Floppy.

RUN TIME!

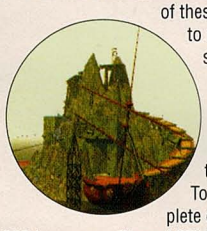
Some of the demos on the Cover CD require installation on your hard disk – they won't run direct from the CD. Most of these programs use an installer: once you've double-clicked on it just follow the on-screen instructions and you should be fine. Even if there's no installer, it often helps to copy demos to your hard disk – at the very least they should run faster!

Myst Screen Saver

Screen saver

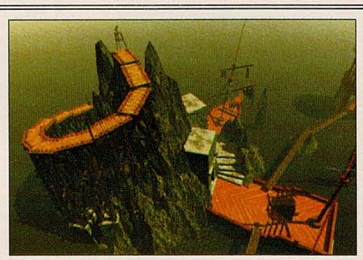
Requires: LC or better, 4Mb of RAM, System 7.0 or later, 5.2Mb or more free hard disk space

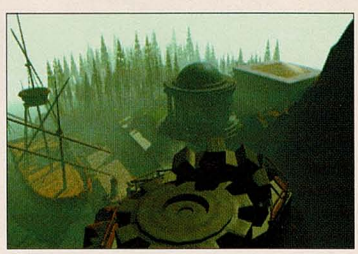
One of the most popular computer games ever released, *Myst,* owed much of its success to the stunning images included in the game. Now comes a fantastic collection of over 250 of these images for you to use as a screen saver. The scenes come in eight modules which you can install either one at a time or all at once. To install the complete collection of over 250 images you'll need 32Mb of free hard disk space. If you don't have that amount of free space you can install single modules in 5.2Mb.



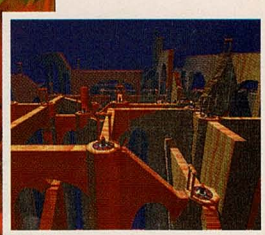
When you fancy a change you can remove the module and install another one. As part of the installation process, you'll need to enter the serial number **MSS-00670-6681.** We have included this number in a Read Me file so you can copy it before you begin installation and then paste it into the necessary section as soon as required.

With *After Dark* at the heart of this screen saver you can be sure of a great level of control and features, including a password facility to protect your Mac both at start-up and once the screen saver is up and running.





Displaying the stunning images from *Myst* must the best way to save your screen.

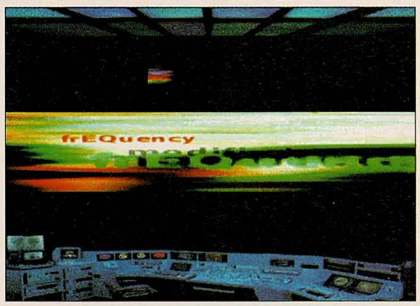


Multimedia Demos

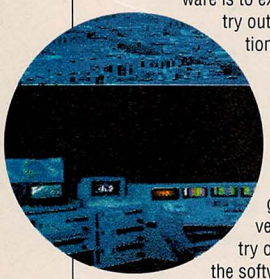
Games and music demos

Requires: see individual Read Me Files

frEQout, a limited demo for the software *frEQuency*, brings you an innovative approach to music multimedia. Combining video, music and graphics, *frEQout* enables you to create your own unique music mixes with the click of the mouse. You can also change the graphics which tie in with the music, again by simply using the mouse. The best way to get the most from this software is to experiment and try out as many options as you can!



Create your own music mixes and custom graphics with the frEQout demo.



On the multimedia front are some impressive demos. *In Bred with Rednex* comes from the Swedish Euro-pop group. This demo version enables you to try out the first section of the software, giving you an insight into the wonderful world of *Rednex*.

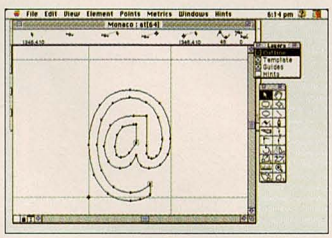
With beautifully rendered graphics, the *Secrets of the Luxor* adventure demo enables you to explore the first section of the game as you collect items from a hotel room. In the full version these are the things you'll need if you are to complete the game.

Fontographer

Font design demo

Requires: 3Mb of free RAM

One of the most powerful font creation packages available, *Fontographer* enables you to design your own typefaces. This save-disabled demo version enables you to try out the design features of the software, including the high level of control you have over every aspect of your font. You can practise customising existing fonts or, if you prefer, start from scratch and see how easy it is to design your very own typeface.



The demo version of *Fontographer* shows how easy creating your own fonts can be.

Custom Icons

The icons we use on the CD help to give it a friendly atmosphere, but they do slow it down. Install *CDIcon-Killer*, which is in the Resources folder on the CD, if you want to speed things up.

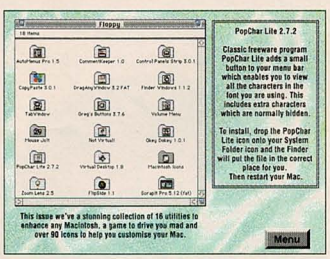
Problems?

If you have problems quitting any of the rolling demos on the Cover CD, just press **[command] Q** and you should go back to the Finder. If this doesn't work, press **[command] [option] [escape]** to Force Quit.

MacFormat CD Browser

Check out what's on the CD

Requires: LC, 4Mb of free RAM, System 7.1


Floppy
PopChar Lite 2.7.2
Classic freeware program PopChar Lite adds a small button to your menu bar, which enables you to view all the characters in the font you are using. This includes extra characters which are normally hidden.
To install, drop the PopChar Lite icon onto your System Folder icon and the Finder will put the file in the correct place for you. Then restart your Mac.
This issue we've a stunning collection of 16 utilities to enhance any Macintosh, a game to drive you mad and over 90 icons to help you customise your Mac.
Menu

All the files in each section are explained. All you have to do is point the mouse in the right place to get an information window.

To help you get the most from this issue's CD-ROM, we've provided you with the MacFormat CD Browser. With its simple point-and-click interface, you can quickly explore all the files included on the disc. There is a complete listing of all the shareware, as well as descriptions of both the Floppy and Resources folders. If you're in need of a back issue, the browser also includes details of the last 12, enabling you to bring your collection up to date.

If you're impressed with the browser, we also provide you with the bits to make your own. See the *Apple Media Tool* tutorial, starting on page 52 of this issue.

Just a point and a click gives you more details about what's in store on this issue's packed Cover CD-ROM.

BeyondPress 2 and HexWeb XT

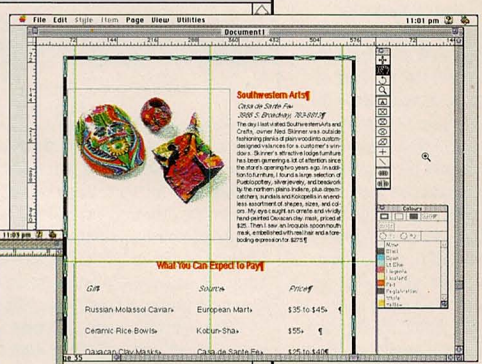
QuarkXPress HTML XTensions

Requires: LC or better, System 7.0 or later, *QuarkXPress 3.3* or later

Two powerful XTensions which enable you to create your own Web pages using *QuarkXPress*. This is the perfect solution if you have documents generated in *QuarkXPress* and want to convert them for Web use. You can also create Web pages from scratch with these XTensions should you feel the urge.

The *BeyondPress* evaluation software is time limited, enabling you to use the features for 30 days. If you export any documents the word 'demo' will be added to the images, and characters will be randomly swapped in any exported text.

This *HexWeb* XTension turns your version of *QuarkXPress* into a *HexWeb* demo. To return to your normal, full version of *XPress*, simply remove the XTension. Again, this demo version also jumbles letters throughout any demo text files you produce.



Using these two XTensions you can quickly modify your existing documents, turning them into into Web pages.

Installing Extensions

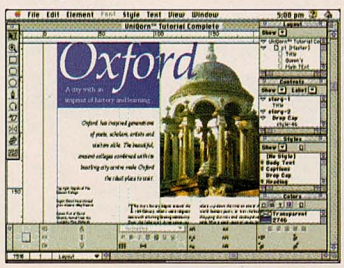
It couldn't be easier to install System Extensions and Control Panels – just drag them over your closed System folder and your Mac puts them in the right place for you. Then all you need to do is restart. Note though that *QuarkXPress* XTensions (like *HexWeb* and *BeyondPress)* are a different animal – they should be copied into the **XTension** folder inside your Quark program folder.

UniQorn 1.02 Demo

Desktop publishing demo

Requires: Quadra, 5Mb of free RAM, System 7.5.1, QuickDraw GX 1.1.1, ColorSync 2.0

Setting a new standard in desktop publishing, *UniQorn* is the one of the first programs to take full advantage of Apple's QuickDraw GX technology. With its incredible degree of accuracy when positioning both text and images and the ability it gives you to create previously impossible text effects, *UniQorn* is sure to bring new power and speed to the world of graphic design. See our review on page 100.



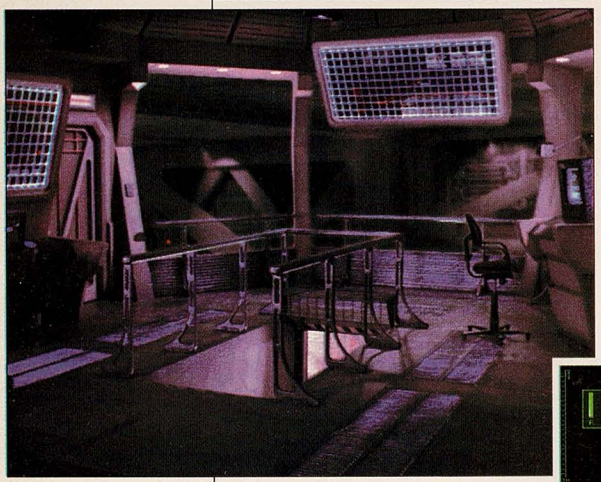
This save-disabled demo version enables you to try out all of the features with the exception of **Save, Save As, Revert, Export,** Pantone colour selection, spellchecking and hyphenation controls. To use the demo version you will need to have QuickDraw GX 1.1.1 or later and ColorSync 2.0 or later installed on your Mac. Because of licensing restrictions we are unable to include these files on the Cover CD. However, if you have Internet access you can download both of them from the SoftPress Systems Web site, which can be found at **http://www.softpress.com/**

Continued on next page

Wing Commander IV demo

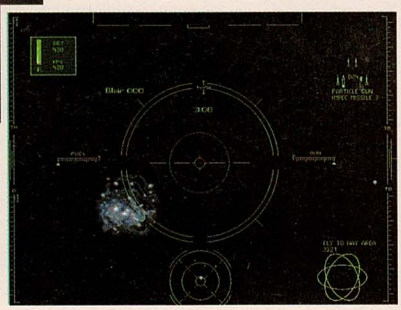
Game demo

Requires: PowerMac, 6.2Mb of free RAM, System 7.1, 20Mb of hard disk space



From the space dock, you must prepare yourself for the mission ahead.

This demo starts with video footage to introduce you to your *Wing Commander IV* missions, then a click of the mouse takes you to the space dock where you begin your mission at the controls of a confederation Hellcat. To get straight to the action with the ship's autopilot press **[A]**, or if you prefer, you can fly your ship into battle yourself. Once in place, you use your radar to locate the enemy forces and manoeuvre your ship into position, opening fire on them before they lock on to you. To destroy the enemy ships you must break down their defensive shields, so be sure to keep on firing once you have them in your sights. See our review, starting on page 122.



From the controls of your Hellcat, align the sights and blast those enemy forces into a million pieces. Fun, huh?

WHAT DO YOU THINK?

We are always open to ideas for our Cover CD and we want to know what you think. Should we include an interface to make it easier for you to navigate? Do you miss the Highlights folder? Do you want more games demos or are there already too many? How could we improve the disc? Let us know and your ideas may change the face of the MACFORMAT Cover CD. If you come up with an idea that we use, we'll make sure you get the credit you deserve (and of course some free software!)

Readers' Corner

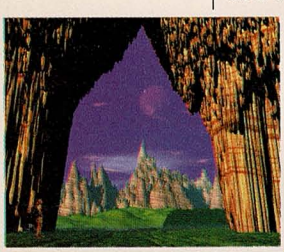
Your artwork and contributions

Requires: see individual Read Me files for details

Another stunning collection of artwork and software supplied by you, our talented readers. Nick Milton makes his third appearance on the disc with a stunning collection of images generated with *KPT Bryce*, which is also one of Simon Mehlman's favourite packages. Simon used it to create some of the scenes in his QuickTime movie, *Catalyst*.

Other impressive work includes Mike Harris's images and Jonathan Anderson's music library software.

We always enjoy seeing your work, and like to display as much of it as we can, so why not send it in and share it with over 50,000 other MACFORMAT readers? All contributions should be sent to Readers' Corner, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.



We have readers from all over the world and, by the look of these images, some from distant planets!

Soccer

Encyclopedia demo

Requires: 3Mb of free RAM

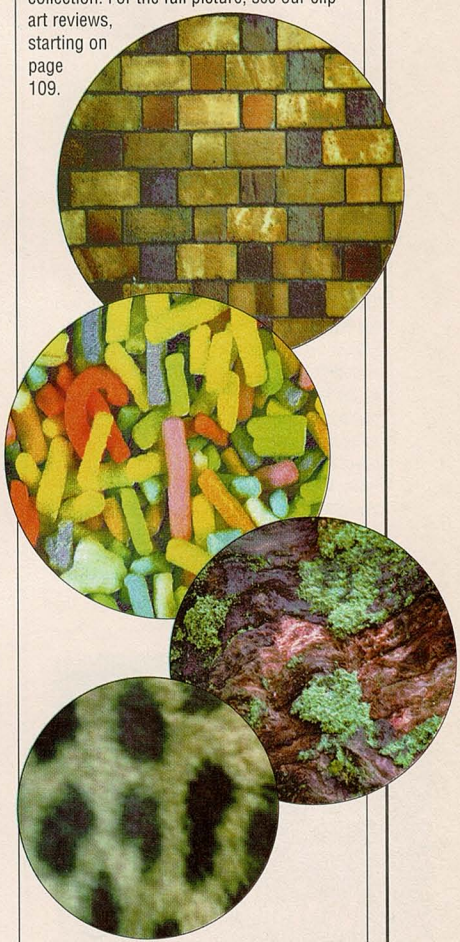
If all the television coverage of the recent European Football Championships back in June didn't drive you completely mad, then you're likely to enjoy our *Ultimate Encyclopedia of Soccer* demo. This rolling demo gives you the opportunity to enjoy all of the key features of this comprehensive guide to footie, including teasing quizzes, video clips and amazing historical facts about our national game. There is also a wealth of information about players, famous stadia and great games from the past. To find out more about the full product take a look at our review on page 99 of this issue.

Texture Portfolio

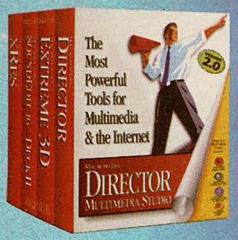
Full colour sample textures

Requires: graphics software

A selection of 25 images from the *Texture Portfolio* collection by Ground Zero Software. The full product offers nearly 400 full colour images for you to use in a variety of ways. To open them, you can use your own graphics software – *GraphicConverter* (on the CD) is ideal. The textures are grouped in ten topic areas, including abstract, clouds, fire and wood. This sample has examples from each of the ten sections so you can get a good feel for this high quality collection. For the full picture, see our clip art reviews, starting on page 109.



From jelly beans to bricks, these high quality textures from Ground Zero have literally hundreds of uses.



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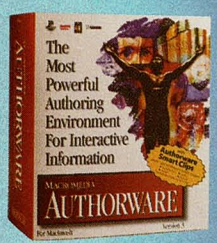

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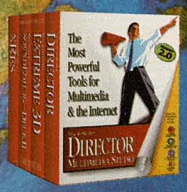

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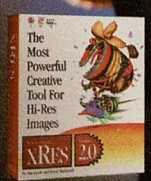

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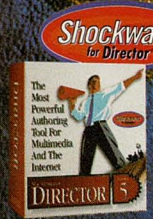

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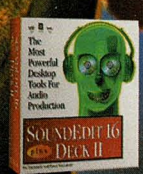

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What type of hardware or software do you use for
Graphic Creation _____
Image Editing _____
Digital Painting _____
Digitising Tablet _____
Other _____

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MF07

YOUR COVER DISK

With more files than *Good Woodworking* magazine, this issue's Cover Disk is packed with a great collection of enhancements for your System. Colin Dalziel tells more.

In recent months there has been much hype about the benefits of updating your System software. Updating your System can be a big job – the full version of the latest System software update needs a CD-ROM or 14 high density floppy disks. You'll also need a mammoth 16Mb of RAM to take advantage of some of the new features.

If you have a more modest System, or simply want to add a great new range of features to your Mac, we've put together an indispensable collection of utilities, extensions and Control Panels that will help you get more out of your Mac, whatever System you're using.

START HERE

High density floppy disks normally only contain up to 1.4Mb of software, but to bring you as much useful software as we can possibly fit on one disk, we use a compression program. So you'll need to decompress the software before using our Disk. This issue you'll need 2.8Mb of hard disk space. We also recommend that you always make a backup of the MACFORMAT Cover Disk, just in case anything goes wrong.

Here's what you should do...

Backing up your Cover Disk

1. Ensure the original MACFORMAT Cover Disk is write-protected (move the tab so you can see through the hole) and insert it in the disk drive.
2. When the icon appears on the Desktop, drag the Disk's icon over your hard disk's icon. This copies the contents onto your hard disk, but they are still compressed and cannot yet be used.
3. Drag the Cover Disk icon to the Wastebasket to eject the Disk.
4. Now insert a blank, formatted high density disk. Did we mention that you'd need that? Oops.
5. Finally, drag the MACFORMAT 40 folder from your hard disk onto the blank disk's icon to start the back-up copying.

Decompressing the Cover Disk contents

1. To decompress the Cover Disk contents, open the MACFORMAT 40 folder on your hard disk and double-click the MACFORMAT 40 icon.
2. You'll see a screen that tells you all about the compression utility we've used to fit all that software onto one disk. Click **Continue** to go on.
3. A box then asks you where you want to save the software. Choose where you want everything to be stored on your hard disk and click **Save**.

Just a word of warning...

Before installing the Cover Disk, we recommend that you always back up any important work on your hard disk. This precaution will avoid problems should it transpire that any of the software isn't compatible with your setup.

We make every effort to check our Cover Disks for compatibility and viruses, but the information here is intended as a guide only, and MACFORMAT cannot be held responsible for any damage to data, any inability to use this software or any resulting losses. So please, take the precaution of backing up first.

ScrapIt Pro 5.12 (fat)

Scrapbook replacement

Requires: any Mac, 400K of RAM, System 6.0.5 or later

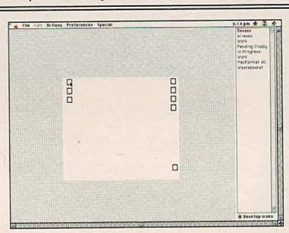
A true multimedia replacement for your Scrapbook, *ScrapIt Pro* offers every facility you could want for storing and filing virtually any type of media. QuickTime movies, sounds, text, QuickDraw 3 and GIF, JPEG, TIFF and EPS files are all supported. You can add comments to your files to help keep track of them and you can also search through your comments to locate the clip you need. This is very handy because *ScrapIt Pro* can store up to 1,000 items – enough for even the keenest clip collector. The file size limit of the Mac Scrapbook is also taken care of, as *ScrapIt Pro* is able to store items up to 15Mb in size. There are a variety of ways you can view your media, including a Gallery mode where the items sit side by side, or a Slide Show format that enables you to sit back and watch your files without even clicking a button. If you like the scroll bar style of Scrapbook but want the power of *ScrapIt Pro*, you can even make this versatile software work in a similar way. Whatever your needs, this package is the most flexible available.

Virtual Desktop 1.8

Desktop extender

Requires: any Mac, System 7 or later

The way software has developed in recent times, you need a large monitor to have enough room to keep all the palettes and windows you need open at once. If you don't have a spare £1,000 or more to put a 21-inch monitor on your desktop – or in fact, a desk strong enough to support such a monster – *Virtual Desktop* could be just what you need. This clever little Control Panel opens up acres of Desktop space, by giving you an option to scroll to the areas normally outside the screen area. This is perfect for hiding all the files and icons to which you need access but don't have room for. If you're worried about losing valuable space to scroll bars, don't, that's been taken care of as well. When you've finished scrolling, just click on the Desktop or an open window and the scroll bars disappear. All that's left is an icon on your menu bar that you use to return to your normal home position, and a hot spot in the bottom right corner of the screen which is used to access the scroll bars.

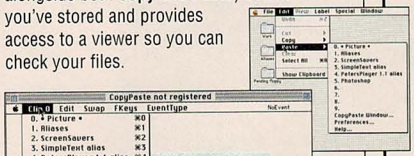


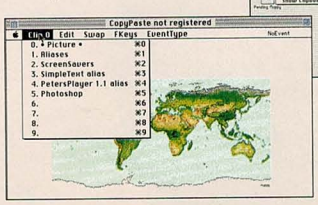
CopyPaste 3.0.1

Clipboard extension

Requires: any Mac, System 7 or later

Isn't it annoying when you copy one item and then need to copy another before you paste the first, or when you want to copy several items from one application to another? All that to'ing and fro'ing is a real chore. *CopyPaste* solves your file shuffling problems by giving you the option of having up to ten separate Clipboards active at once. You simply select the item to copy in the usual way, then from the **Edit** menu select which of the ten clipboards you wish to use as your temporary store. Or if you prefer, you can use **[command] [C]** and the clipboard number combination to place the item where you want it. To paste, just use **[command] [V]** and the clipboard number. If you lose track of where all your files are stored, the pop-up menu (which appears in the **Edit** menu alongside both **Copy** and **Paste**) details what you've stored and provides access to a viewer so you can check your files.





GOT A PROBLEM?

If either your cover-mounted high density disk or CD-ROM is defective, return it to us and we will replace it. But please make sure you've followed the installation procedures described in these pages correctly, to ensure that there is a physical problem with the disk itself. Otherwise, the replacement will be just the same!

Return HD disks to:
TIB plc
TIB House
11 Edward Street
Bradford, BD4 7BH

Return CD-ROMs to:
MACFORMAT CD returns
Andy Pope, Ablex
Harcourt, Halesfield 14
Telford, Shropshire, TF7 4QR

Enclose a self-addressed padded envelope (but we'll pay return postage) with the disk or CD, and a description of the fault. Please do not return disks or CDs to the editorial office; we don't hold any stocks of them and can only refer you to the addresses above.

FlipSide 1.1

Game

Requires: an LC or better, 4Mb of RAM, and System 7.0 or better

With all the time you'll save using the handy utilities on this issue's Disk, you'll have a bit to spare to play a game. Although based on a simple idea, *FlipSide* is a real Rubik's Cube of a puzzler. With a simple grid of coloured marbles in place, you turn over the marbles to reveal wooden spheres. The object is to change all the marbles to wood to complete the game. The only trouble is that when you move one marble its neighbours also flip over, so you have to take care to flip them in the right order. Just as on Rubik's Cube, there always seems to be one troublesome square the wrong colour!

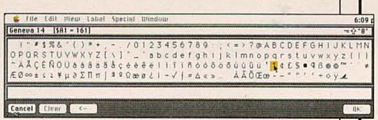
Frustate yourself with *FlipSide 1.1* – it's annoyingly addictive.

PopChar Lite 2.7.2

Key Caps enhancement

Requires: any Mac, System 7 or later

A classic Mac freeware program, *PopChar Lite* enables you to view all the characters in the font you're using. This easy-to-use Extension adds a small red 'P' to the top left corner of the menu bar. When you click on the P, a window appears displaying the complete font set, including bullets and unusual characters. If you move the cursor to a character, the keyboard short-cut is displayed, so you'll know how to access the hidden characters quickly in the future. You can also select an item by highlighting it and releasing the mouse button.



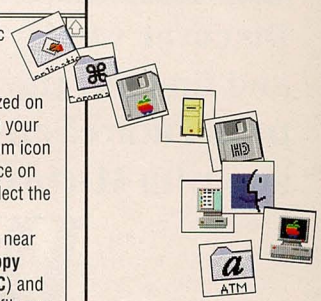
PopChar Lite 2.7.2 enables you to quickly find which keyboard combination you need to get that pesky little character.

Mac Icons

Custom Mac Icons

Requires: any Mac

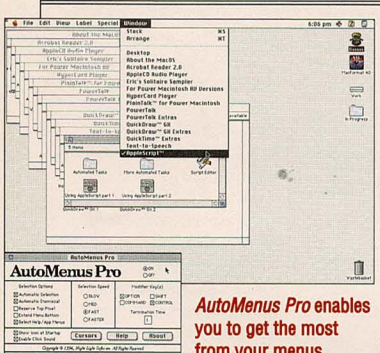
One of the things that makes the Mac so much fun is the way you can customise the look of the Finder. There's over 90 custom icons squeezed on to this issue's Disk, so you can make your Mac unique. To install a custom icon all you have to do is click once on the icon you want to use, select the **Get Info** option from the **File** menu **[command] I.** Then click on the icon near the top of the **Get Info** box. Select **Copy** from the **Edit** menu (or **[command] C**) and close the **Get Info** box. Highlight the file you want to customise and open up its **Get Info** box. Click on the icon at the top of the window and select **Paste** from the **Edit** menu (or **[command] V**) and you'll see your custom icon appear. Close the **Get Info** window and your new icon will be in place on the custom file. To remove the custom icon, simply open up the **Get Info** box and then select **Clear** from the **Edit** menu.



Menu Enhancement

Menu Utilities

Requires: see individual Read Me files



AutoMenus Pro enables you to get the most from your menus.

Three programs to give you more value from your menu bar. *AutoMenus Pro* gives you access to the menu without needing to click the mouse. All you have to do is point the mouse at the menu bar; the drop-down menus appear and stay there until you either move the mouse away or select an item by clicking it. This is helpful if you are using a hierarchical menu system. *Finder Windows* is a very useful Extension if you are in the habit of opening multiple windows. It works by adding a **Window** option to your Menu bar. When you click on this option you're presented with a list of all the open windows. Simply select the window you need to bring it to the front.

Changing the volume of your Mac can be a real pain – opening the System Folder or Control Panel and so on. *Volume Menu* adds a hidden Volume slider to the menu bar. All you have to do is click on the menu bar with the **[command]** key held down and as if by magic a volume slider appears for you to set the level just as you want it.

Other Utilities

Various

Requires: see individual Read Me files

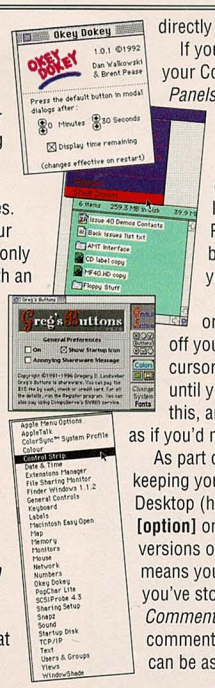
A great way to smarten up your Mac interface is with *Greg's Buttons*. You can customise the colour of windows, style of buttons, Finder font, and more.

TabWindow enables you to keep your open windows easily visible by replacing the normal bar at the top of a window with a small tab, enabling you to stack open windows and easily see their names.

Like everyone, you must have left your Mac doing something time-consuming, only to find on your return a dialogue box with an OK button waiting to be clicked. *Okey Dokey* helps to get around this annoying Mac habit. If there is no keyboard activity or mouse movement, *Okey Dokey* counts down from a figure you determine. When it reaches zero the default button is automatically pressed.

DragAnyWindow enables you to move windows that are usually fixed – useful when you're saving files and, because the dialogue box is in the way, you can't see what another file is called.

To go with our 'Enabler' series, *Zoom Lens* is a utility to help you if you have difficulty viewing your Mac. This utility works by giving you an extra window that shows you an enlarged view of the area directly under the cursor.



If you want quick access to all your Control Panels use *Control Panels Strip* to give you instant access with only a click of your mouse.

If you're stuck with programs that won't open unless you have enough real RAM, *Not Virtual!* could help by fooling them into *thinking* you're using the real thing.

If you unplug your mouse or keyboard without switching off your Mac, you may notice the cursor become difficult to control until you re-start. *Mouse Jolt* stops this, and enables you to carry on as if you'd never touched a thing.

As part of your regular Mac housekeeping you should regularly rebuild the Desktop (hold down **[command] [option]** on start-up). But, with most versions of the System software, this means you'll lose any comments you've stored in the **Get Info** window. *CommentKeeper* preserves these comments, so rebuilding the Desktop can be as trouble-free as possible.

FLOPPY TOO

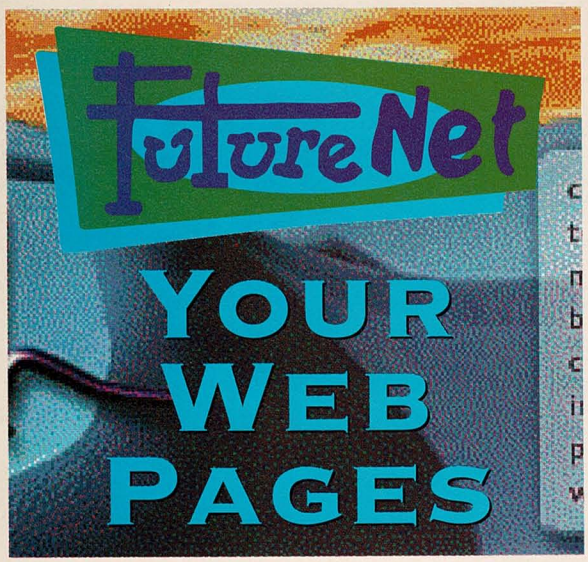
We are always on the lookout for readers' contributions for the floppy as well as the CD, so don't be put off just because you don't have a CD-ROM drive. Send them in to:
The Disk Editor, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.

DON'T!

While the extension *Mouse Jolt* exists to save you from having to Restart your Mac should the keyboard or mouse accidentally become unplugged, it really isn't advisable that you pull these wires out on purpose without first shutting down your Mac. This is because the ADB port that connects your mouse to your Mac is 'live' and the electricity passing through it could (if you were already having a very bad day) fry either you or your Mac!

YOU'RE SO FAT!

If an application is said to be 'fat' (short for fat binary), this means you can install it on either a PowerMac or an older ('68K') Mac, rather than having to hunt around for the specific PowerMac or non-PowerMac version



Discover what's new on the Web and find out the latest news from FutureNet, the only Web site with MACFORMAT on it!

Where will it all end? Just as you think the hype about the Internet must have peaked, along come more predictions for huge growth and a wave of new technology that will continue to transform the Net. Looks like the Net's here to stay.

You're guaranteed to keep up with what's happening – and why – with MACFORMAT's regular coverage in our News pages and special features like last issue's Internet intro. But MACFORMAT also goes one better: we not only talk about the Web, we're on it!

MACFORMAT On-Line is part of FutureNet, now Europe's busiest commercial site with over 300,000 registered users. Our own Web pages are regularly updated with features, news and surprises like the superb selection of Web pages created by MACFORMAT readers like you (see last issue for a gallery). Look out for more developments soon.

FutureNet, meanwhile, contains Web areas for all of Future's 40-plus magazines and specials. You'll find something new every weekday, including features on classical music and music technology (if this issue's music multimedia round-up whets your appetite). And there's enough to satisfy any computer addict, as well as features on sport, crafts and much more. Best of all – it's free! **MF**

CONFUSED?

If you don't have Internet access and aren't sure where to start, MACFORMAT 39's Net feature includes a tour around the Net, plus tests of service providers and modems. Turn to page 121 to find out how to get a copy.

Getting connected

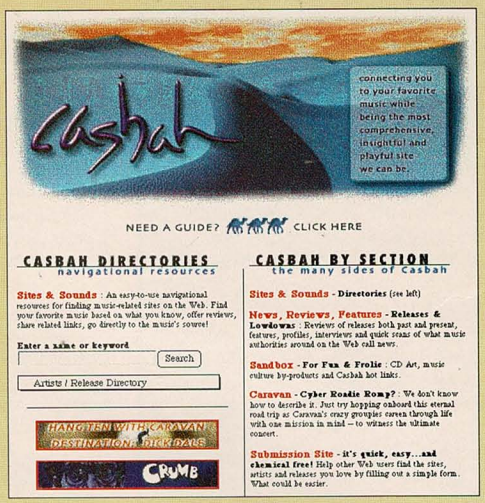
All you need to connect to FutureNet is a modem and an Internet account like Demon or CityScape, or a direct server connection through work or college. There are no hidden charges – FutureNet is free! Use your World Wide Web browser to connect to

http://www.futurenet.co.uk/

THE LATEST WEB LINKS

Each issue, MACFORMAT reveals links to more Web sites, often closely connected with a feature in the same issue. You can visit any of these sites simply by typing its address into the Location bar of your Web browser. And you'll find dozens more useful links by visiting the MACFORMAT ON-LINE home page at **http://www.futurenet.co.uk/computing/macformat.html**

If you want the best possible guide as you tour the Net, *.net Directory* is a bi-monthly magazine packed with hundreds of site reviews every issue. *.net Directory 7* is on sale now at all good newsagents for £4.99.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Sites & Sounds : An easy-to-use navigational resources for finding music-related sites on the Web. Find your favorite music based on what you know, offer reviews, share related links, go directly to the music's source!
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News, Reviews, Features - Releases & Lowdowns : Reviews of releases both past and present, features, profiles, interviews and quick scans of what music authorities around on the Web call news.
Sandbox - For Fun & Frolic : CD Art, music culture by-products and Casbah hot links.
Caravan - Cyber Roadie Romp? : We don't know how to describe it. Just try hopping onboard this eternal road trip as Caravan's crazy groupies careen through life with one mission in mind – to witness the ultimate concert.
Submission Site - it's quick, easy...and chemical free! Help other Web users find the sites, artists and releases you love by filling out a simple form. What could be easier.

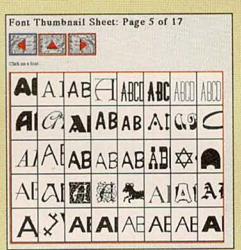
Casbah showcases the best music writing on the Web.

Name: Casbah
What is it? A glossy compendium of music news, reviews and gossip on the Web.
Where you'll find it: http://casbah.dmn.com/
What's it like? There are bucketloads of music Web sites. And although there's a little original content, such as sporadic album reviews, the main purpose of Casbah is to provide one-stop access to these thousands of other melody-packed pages. It tells you not only where the sites are, but what's on them and most of all what's new on them. Done right, this sort of cross-referencing is what makes the Web so special. Casbah offers a table of contents based on the work of others, effectively becoming the biggest music magazine in the world.
See multimedia music round-up, page 84

Name: Disabilities Access
What is it? An Internet reference source for people with disabilities.
Where you'll find it: http://www.healthworks.co.uk/daccess/DA.html
What's it like? An eye-opening excursion into how the Net can liberate you, Disabilities Access is an excellent destination for comprehensive information on support and advice for anyone with a disability. You'll find contacts for national and local organisations, motoring and travel sections, specialist magazines and details of self-help products and services. And there's a series of straightforward factsheets debunking myths of disability as well as offering practical advice
See 'Enabler' feature, page 46

Disabilities Access offers authoritative information and essential contacts.

Name: The Graphics File Format Page
What is it? An introductory guide to image file formats like TIFF and EPS, and the differences between them.
Where you'll find it: http://www.dcs.ed.ac.uk/~mxr/gfx/

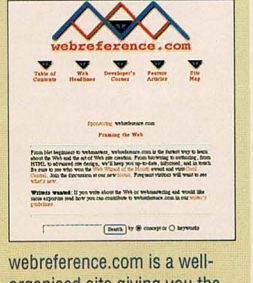


Looking for the right font? The Internet Font Browser has hundreds for you to download.

What's it like? If this issue's feature on various file formats has whetted your appetite for more information, chomp into an entire gateau of fact at this site. Detailed technical descriptions of the commonest graphics formats really bring home how much work goes into establishing a standard that people around the world will use: you'll see how working groups create a proposal and establish a consensus before a format can be accepted. Our graphics format feature this issue will show you how to use this knowledge.
See graphics feature, page 50

Name: Internet Font Browser
What is it? An easy-reference table of fonts.
Where you'll find it: http://cuiwww.unige.ch/OSG/Fonts/
What's it like? Using a very simple idea, the Font Browser enables you to leaf through 17 pages of shareware fonts, so you can see what each font looks like. You can then click on any font picture to find out where on the Web you can download the font from. The system works nicely, but it has to be said that you shouldn't come here expecting hundreds of top-quality PostScript fonts. You'll have to search for the wheat among the chaff to get the best from this site. It would also be nice to be able to search for a font or type of font (serif or sans serif, for example). Still, the Internet Font Browser is a decent starting point if you want to see what's out there.
See type manipulation feature, page 36

Name: webreference.com
What is it? A guide to the Net – how it works and how you can create material for it.
Where you'll find it: http://www.webreference.com/
What's it like? Whether you're new to the Net or you're one of the growing number of experienced Webmasters running a busy site, webreference.com aims to have something for everyone. And it succeeds admirably, with well-structured pages guiding you to the right spot, and a huge amount of essential information.



webreference.com is a well-organised site giving you the lowdown on all things Webby.

CLEVER BOX

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4.3GB	£625	£734.38	£655	£769.63
9.0GB	£1299	£1526.33	£1399	£1643.83

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230MB	From	£350	£411.25
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PD650MB OPTICAL & 4 X CD ROM DRIVE		£350	£411.25

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JAZ	£399	£468.83
ZIP	£149	£175.08
PINNACLE Micro 2.6 (Vertex) 19ms average seek time r/w 2.6 only	£1250	£1468.75
MAXOPTIX 2.6 39ms average seek time 1MB cache	£1280	£1504.00
BOXCLEVER 2.6 (Olympus) 25ms average seek time **4MB** cache, 3 years warranty, maintenance free, reads and write 2.6, 1.3, read only 650MB	£1599	£1878.83
PINNACLE CDR 5040 (4X/2X)	£625	£734.38
YAMAHA X4 CDR (4x write 4x read) incl. Toast, cable & CDR	£799	£938.83

NEW!

- 230MB Optical Drive
- 3 Year Warranty on drive
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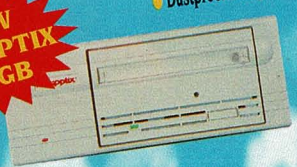
NEW MAXOPTIX 2.6GB



OPTICAL DISKS

		ex. VAT	inc. VAT
128MB	10 PACK	£70	£82.25
230MB	10 PACK	£90	£105.75
600MB	5 PACK	£140	£164.50
650MB	5 PACK	£140	£164.50
1.2GB	5 PACK	£150	£176.25
1.3GB	5 PACK	£150	£176.25
2.3GB	5 PACK	£315	£370.13
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PD 650MB	5 PACK	£150	£176.25

Box Clever MO disks are guaranteed to survive over one million rewrites! No questions asked - replacement guarantee on Box Clever Optical Disks.

STAR BUY

BOX 4.3GB

incl. cables and software (ext).
£655 ex. VAT
£769.63 incl. VAT

CARTRIDGES

			ex. VAT	inc. VAT
SyQuest				
SYQUEST	EZ135	5 PACK	£60	£70.50
ZIP	100MB	5 PACK	£50	£58.75
JAZ	1GB	5 PACK	£400	£470.00
DAT	90	5 PACK	£25	£29.38
CDR	74	5 PACK	£35	£41.13
BOX CLEVER	44MB	5 PACK	£110	£129.25
BOX CLEVER	88MB	5 PACK	£130	£152.75
BOX CLEVER	200MB		£190	£223.25

All our Optical Media CDR & DAT are manufactured and badged exclusively for Box Clever Ltd. Dealer enquiries welcome. All Box Clever Disks meet ISO (International) specifications.

BOX Ten 3.5" HD floppies Mac-formatted in a stylish case £5.00

Box Clever Drives conform to EN55022 regulations, namely EEC directive 89/336 CE

Authorised U.K. distributor for TDK

Authorised Reseller

MAC&MORE

Price, Performance, Peace of Mind

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All major credit cards accepted. Please make all cheques payable to **Mac & More Ltd.**

TERMS AND CONDITIONS: Prices and descriptions are correct at time of going to press E&OE but are subject to change without notice, we advise you to check before placing your order. Prices do not include carriage.

CALL FOR BEST PRICES ON TDK MEDIA

BOX WINCHESTER CARTRIDGES

Our cartridges are manufactured by the same company who make 'Syquest' and 'Philips' Cartridges

NEW

SAVE MONEY BOX

BEST UK PRICES

STAR BUY

SAVE MONEY BOX CLEVER

WE SIMPLY CAN'T BE BEATEN!

GH offers you our LOWEST Prices EVER and STILL options like...

0% PAYMENT PLAN FOR PERSONAL CALLERS

10% Deposit & NOTHING TO PAY✦ for up to 6 Months OR NEW 'LOWER COST' Finance

Packaging shown for illustration purposes only.

THE NEW Disney PLUS 3 PACK

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PERFORMA 5300, 5320, 6300 and 6320 Macs are NOW supplied with the NEW...

'DISNEY PLUS 3' SOFTWARE PACK

• At Ease • Mavis Beacon • ClickArt • Thinkin' Things 2 • Claris Works • Millie's Math House • Spin Doctor • System Software • HyperCard Player • MacGallery • SuperMaze Wars - ALL PRE-INSTALLED ON THE HARD DRIVE

PLUS... • The Way Things Work • MYST • Daedalus Encounter • Grolier Encylopedia • Making Music • RedNex • Rock Rap & Roll • LION KING Story Book • ALADDIN Activity Centre • TOY STORY (Preview) - all on CD ROM!!!

PLUS... •APPLE INTERNET CONNECTION KIT... A Complete Internet Software Kit!

MACINTOSH TV BONUS — Macs with TV OPTIONS from GH include... APPLE VIDEO PLAYER & AVID VIDEO SHOP SOFTWARE **FREE OF CHARGE!** (shown by a tick in TV option columns below)

PERSONAL COMMUNICATION SOLUTION — APPLE PERSONAL COMMS SOLUTION... **FREE OF CHARGE!** *Macs marked with this symbol are supplied with an internal 14.4 or 28.8 Modem with send and receive software for FAX, ANSWERPHONE, & INTERNET SERVICES (via eWorld etc).*

MACINTOSH MPEG BONUS — Macs with MPEG (full motion CD Video Playback) include... RETURN TO ZORK, OCEAN LIFE HAWAII, WARREN MILER and WILD AFRICA **FREE OF CHARGE!**

CHECK OUT OUR NEW LOWER PRICING - OUR LOWEST PRICES EVER!

FREE DK SAMPLER — WITH ANY CD DRIVE CONFIGURATION MAC!

PERFORMA 5200/6200

GH 5200 & 6200 MACs include the following 'PLUS 2' software collection... ClickArt, Claris Works, Hypercard Player, MacGallery, Mavis Beacon, Millie's Maths House, System Software, PC Exchange, Spin Doctor, SuperMaze Wars and Thinkin' Things 2 PLUS... EA 3D ATLAS, ASTERIX LANGUAGE, CONCERTWARE, MYST, GROLIER ENCYCLOPAEDIA, ROCK-RAP-ROLL, SNOOPY, MAKING MUSIC, REDNEX, DORLING KINDERSLEY "The Way Things Work" and DAEDELUS ENCOUNTER... ALL ON CD!

NB. Some titles are pre-installed ready for use and are NOT packaged. CD Disks are provided separately.

	RAM	HD		MONITOR	CD	TV	K/B	Price
5200	8Mb	800Mb	✘	15" Int. FST	✔	✘	✘	£853
	8Mb	800Mb	✘	15" Int. FST	✔	✘	✔	£929
	8Mb	800Mb	✘	14" M/S	✔	✘	✔	£909
6200	8Mb	800Mb	✘	15" M/S	✔	✘	✔	£969
	8Mb	500Mb	✘	✘	✔	✔	✘	£639
	8Mb	500Mb	✘	14" M/S	✔	✔	✔	£939
	8Mb	500Mb	✘	15" M/S	✔	✔	✔	£989
	8Mb	800Mb	✔14.4	14" M/S	✔	✘	✔	£959
	8Mb	800Mb	✔14.4	15" M/S	✔	✘	✔	£1019

WHILE STOCKS LAST!

HURRY WHILE STOCKS LAST AT THESE PRICES!

FREE DK SAMPLER — WITH ANY CD DRIVE CONFIGURATION MAC!

PERFORMA 5300/5320

5300, 8/1200, CD

FROM... **£1269** JUST £10.05 PER WEEK

- 5320 - 120MHz Power PC!!!
- 15" MultiScan Monitor with TV/Video options

	RAM	HD		MONITOR	CD	TV	K/B	Price
5300	8Mb	1.2Gb	✔14.4	15" Int. FST	✔	✘	✔	£1269
	16Mb	1.2Gb	✘	15" Int/MPEG	✔	✔	✔	£CALL
	16Mb	1.2Gb	✔14.4	15" Int/MPEG	✔	✔	✔	£1699
5320	8Mb	1.2Gb	✔14.4	15" Int. FST	✔	✘	✔	£1439
	16Mb	1.2Gb	✔28.8	15" Int/MPEG	✔	✔	✔	£1999

FREE DK SAMPLER — WITH ANY CD DRIVE CONFIGURATION MAC!

POWERMACS

7200/75, 8/500

FROM... **£869** £6.88 PER WEEK

- PCI Technology
- RISC CPU
- NOW up to 150MHz!

NEW... 7600, 8200, 8500 & 9500 MODELS JUST ANNOUNCED - Call GH Now!!!

	MODEL	MHz	RAM	HD	CD	Price	
	7200/75	75	8Mb	500Mb	✘	£869	WHILE STOCKS LAST!
	7200/90	90	8Mb	500Mb	✔	£1079	WHILE STOCKS LAST!
	7200/90	90	16Mb	1Gb	✔	£1329	WHILE STOCKS LAST!
	7500/100	100	8Mb	500Mb	✔	£1479	
	7500/100	100	16Mb	1Gb	✔	£1779	
NEW	7600/120	120	16Mb	1.2Gb	✔	£2249	
NEW	8200/100	100	8Mb	1.2Gb	✔	£1399	
NEW	8200/120	120	16Mb	1.2Gb	✔	£1749	
	8500/120	120	16Mb	2Gb	✔	£CALL	WHILE STOCKS LAST!
NEW	8500/150	150	16Mb	2Gb	✔	£3199	
	9500/132	132	16Mb	2Gb	✔	£2979	WHILE STOCKS LAST!
	9500/132GR - with Apple Graphics Card						
		132	16Mb	2Gb	✔	£3149	WHILE STOCKS LAST!
NEW	9500/150GR - with Apple Graphics Card						
		150	32Mb	2Gb	✔	£3599	

CALL GH... ASK ABOUT THE CONFIGURATION OF POWERMAC THAT SUITS YOUR NEEDS!!!

PERFORMA OPTIONS

The following options are all suitable for use with 630/5200/5300/6200/6300...

Personal Comms Solutions *(models without Ethernet)* FAX, ANSWERPHONE, & INTERNET via eWorld etc. 14.4 version £109 28.8 version £179

Ethernet Cards *(for models without Personal Comms Solution)* - Thin Co-Ax (direct fit) £59 UTP (direct fit) £59 AUI (requires adaptor) £59

VIDEO OPTIONS: Video-In Card - £89 Video-In/TV Tuner Card - £219 Video-Out Card - £219

MPEG FMV Video CD Playback Card *(only fits 630 models without a DOS Card)* £175 SIMM/DIMM RAM Upgrades £CALL

NEW — D2 FM RADIO TUNER Only... £59

FREE DK SAMPLER — WITH ANY CD DRIVE CONFIGURATION MAC!

POWERBOOK

190/66, 4/500

FROM... **£929** JUST £7.35 PER WEEK

PRICE CHANGE Made Easy!

LIMITED STOCKS... 190/66 4/500 Mono £789 190/66 8/500 Mono £929
190cs/66 4/500 Dual Scan £1049 190cs/66 8/500 Dual Scan £1229
5300/100 8/500 Mono £1429 5300cs/100 8/500 Dual Scan £1799
5300cs/100 16/750 Dual Scan £2249 5300c/100 8/500 AM £2379
5300c/100 16/750 AM £2899 5300ce/117 32/1100 AM £3999
DUO 2300c/100 8/750 AM £2369
DUO 2300c/100EM 20/1100 AM £3079
AM = Apple Active Matrix Display

Our PowerBook 190, 2300 & 5300s include:
• Route 66 • eWorld
• Mobility Pack • 2 Games
PowerBook 190s also include...• Claris Works

BUY EITHER A POWERBOOK 5300 OR DUO AND ADD... CLARIS WORKS 4 FOR ONLY £30 (+VAT)

• NEW 190/5300s include PCMCIA & expansion bay

ACCESSORIES

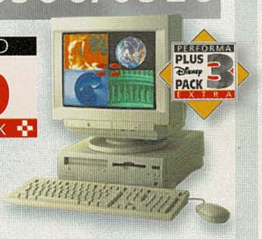
EASi Charge for PowerBook 190/5300 Series	£120
EASi Dock for PowerBook 500 Series Inc. Ethernet	£149
EASi Pack Auxiliary for PowerBook 500 Series	£349
EASi Pack for PowerBook 500 Series	£139
EASi Pack for PowerBook 190/5300 Series	£128
EASi Power Cigarette Lighter for 190/5300 Series	£75
PSION Dacom Gold Card PCMCIA	£219
Please ask about similar accessories for PowerBook... 100 Series, 200 Series, 500 Series that are not listed above	

FREE DK SAMPLER — WITH ANY CD DRIVE CONFIGURATION MAC!

PERFORMA 6300/6320

6300, 8/1200, CD

FROM... **£949** JUST £7.52 PER WEEK



- 6300 - 75/100MHz Power PC
- 6320 - 120MHz Power PC!!!
- Monitor options up to 21" *(may require an optional video card)*
- Quad speed CD Drive

	RAM	HD		MONITOR	CD	TV	K/B	Price
6300	8Mb	1.2 Gb	✘	✘	✔	✘	✘	£949
	8Mb	1.2 Gb	✘	14" M/S	✔	✘	✔	£1249
	8Mb	1.2 Gb	✘	15" M/S	✔	✘	✔	£1299
NEW RANGE 6320	8Mb	1.2 Gb	✘	✘	✔	✘	✘	£1089
	8Mb	1.2 Gb	✘	14" M/S	✔	✘	✔	£1389
	8Mb	1.2 Gb	✘	15" M/S	✔	✘	✔	£1429

POWERMAC OPTIONS

Add extra Power to your PowerMac...

256k Cache DIMM for 7500/8500/9500	£99
512k Cache DIMM for 7500/8500/9500	£129
Apple RISC 604, 120MHz Upgrade for 7500/7600/8500	£425
Apple RISC 604, 132MHz Upgrade for 7500/7600/8500	£638
Apple 486, 66MHz DOS Card	£169
Apple 586, 100MHz, 8Mb DOS Card	£699
Apple Pentium 100MHz, 8Mb DOS Card	£849

POWERBOOK Special OFFER

WHILE STOCKS LAST... YOU CAN CHOOSE A FREE GIFT FROM GH WHEN YOU BUY ANY OF OUR COLOUR POWERBOOK 5300s Worth up to £269+VAT!!!

GH LIMITED OFFER WITH ANY COLOUR POWERBOOK 5300 - Choose either a...

- **FREE 28.8 PCMCIA CARD TDK MODEM OR** a...
- **FREE STYLEWRITER 2200 Colour Printer**

Creditcharge — If you can't visit us personally, why not ask for an Application Pack for a convenient, flexible GH BUDGET ACCOUNT CARD. No deposit and repayments over convenient periods can be arranged by mail. Once established, you can purchase with your new card and leave existing credit card limits intact.

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POST OR FAX... Please include your Name, Address and preferably daytime and/or evening telephone/fax number with your requirements. If using a debit/credit card include its number and valid from/expiry date (and issue number with Switch cards). Make cheques (please allow 7 days clearance), Drafts or P.O.s payable to Gordon Harwood Computers Limited.

GH PRICES... All UK and EC customers please add VAT at the standard rate of 17.5% to all prices. UK overseas Armed Forces Personnel may be exempt VAT - please ask for details.

DELIVERY... We offer prompt shipment with fully insured express delivery options throughout the UK, Europe and Worldwide at a very modest cost. If ordering by mail, please call to confirm delivery charges.

GH WARRANTY... Manufacturers' standard warranties apply or, ask about GH's comprehensive extended options which are always recommended for professional users to minimise costly down time - full details available on request.

GH PERSONAL FINANCE§ FACILITIES...

PERSONAL FINANCE - DEFERRED PAYMENT PLAN :FOR INDIVIDUALS VISITING OUR SHOWROOM PAYING A MINIMUM OF 10% DEPOSIT

♥OPTION 1: ON BALANCES OVER £2000 - PAY NOTHING MORE FOR 6 MONTHS OR, ♥OPTION 2: ON BALANCES OVER £1200 - PAY NOTHING MORE FOR 4 MONTHS OR,

†OPTION 3: ON UNLIMITED BALANCES OVER £500 - CHOOSE OUR 'LOWER COST' FIXED TERM PERSONAL LOAN, 24.9% APR OVER 2 YRS, OR 21.9% APR OVER 3 YRS

♥OPTIONS 1 & 2 - *During the deferred period you can settle IN FULL (without finance charges) or continue your agreement with normal interest arrangements (ie. Direct Debit 27.8% APR, 2.07% Month - Payment Book 32.4% APR, 2.37% Month). And... for the first 6 or 4 months you'll also receive FREE Agreement Life Cover*

†OPTION 3 - *a Low Cost alternative 2 or 3 year agreement, for those who wish to spread the cost of their purchase over a longer period than 4 or 6 months.*

Written details available on request. §Subject to status and an £18 arrangement fee. Please contact us prior to visiting for Easy Application requirements.

0% PAYMENT PLAN FOR PERSONAL CALLERS

GH BUSINESS FINANCE FACILITIES...

BUSINESS FINANCE : Weekly rates shown exclude VAT and are based on a fixed cost 3 Year Apple Commercial Credit Lease payable quarterly after an initial deposit payment. Available to all businesses (including recently established) making a minimum total purchase from GH of £750 - subject to status. FULL Details available on request.

FINANCE FOR BUSINESS USERS

Manufacturers' specifications and GH prices are correct at time of going to press; however, they may fluctuate and we therefore reserve the right to amend them - please confirm prices before ordering. This advertisement is an invitation to treat, not an offer to sell. Goods are not supplied on a trial basis. All transactions are subject to Harwood's Terms and Conditions of Sale, a copy of which is available on request. E.&O.E.

MONITORS

NEW GH Budget 14" Multisync Monitor inc. Adap. (.28)	£189
GH 15" Multisync Monitor inc. Adap. (.28)	£219
Apple 14" MultiScan (.28)	£225
Apple 15" Multiscan (.28)	£285
Apple 17" 1705 MultiScan (.28)	£CALL
Apple 17" 1710 Trinitron MultiScan (.26)	£CALL
Apple 17" Trinitron 1710AV MultiScan (.26)	£CALL
Apple 20" Trinitron MultiScan II (.26)	£1249
NEC 14" XV Multisync (.28) inc. Adap.	£219
NEC 15" XE Multisync (.28) inc. Adap.	£419
Sony 15" SX1 Trinitron Multisync (.26) inc. Adap.	£299
Sony 15" SF2 Trinitron Multisync (.26) inc. Adap.	£339
Sony 17" SF2 Trinitron Multisync (.26) inc. Adap.	£549
Sony 17" SE2 Trinitron Multisync (.26) inc. Adap.	£779
Sony 20" SF2 Trinitron Multisync (.26) inc. Adap.	£1149
NEW Formac 17" Trinitron Multisync (.26)	£469
NEW Formac 17" Trinitron Multisync - HiSpec (.26)	£539

GH Prices INCLUDE Adaptors for GH, NEC, Sony and Formac Monitors!

DISPLAY UPGRADES

PRICE CRASH!

24-BIT Accelerated Graphics Card for £329
PDS Macs... For LCIII/475/630/5200/5300/6200/6300
(Allows 1152 x 870 resolution on 21" Monitors at 8 Bit, or 832 x 624 on 17" Monitors at 24 Bit. Plus 4096 x 1536 Virtual Desktop)

External Monitor Connection - 5200/5300 £29

Ask us about VRAM (Video RAM) for your Mac... to give your monitor higher resolutions, more colours etc.

SCANNERS

Apple Color One 600-27 Scanner £399

UMAX

Model	Photoshop	Transp. Adap.	Price
VISTA S6e	✘	✘	£249
VISTA S6e	LE	✘	£269
VISTA S6e	FULL	✔	£725
VISTA S12	LE	✘	£575
VISTA S12	FULL	✘	£675
VISTA S12	FULL	✔	£975
GEMINI	LE	✘	£779
GEMINI	FULL	✘	£879
GEMINI	FULL	✔	£1199
POWERLOOK II	FULL	✘	£1699
POWERLOOK II	FULL	✔	£1999
POWERLOOK II with BINUSCAN	FULL	✔	£2799
MIRAGE A3	FULL	✔	£5995

PRICE CRASH! PRICE CRASH!

Transparency Adaptors *(Quote model on order)* £399
TextBridge bought with any Umax scanner £39

EPSON

Model	Photoshop	Textbridge OCR	Price
GT 5000	LE	✔	£325
GT 8500	LE	✔	£495
GT 8500	FULL	✘	£669
GT 9000	LE	✔	£589
GT 9000	FULL	✘	£779

Transparency Adaptor... *(Quote scanner model with order)* £399
FOR 6000, 6500, 8000, 8500 and 9000 models

PAPERPORT

Visioneer Paperport VX for Mac £239
(Both come with WordScan OCR Software)
NEW Port Juggler for Paperport £89

CAMERAS

Scitex Leaf Lumina £3249
Digital Electronic Photo Scanner/Camera with 35mm Slide & Tranny Scanning

NEW Casio QV-10 Digital Camera £379
Apple QuickTake 150 inc. Mac/PC Kit £419
NEW QuickTake Carry Case £40
QuickTake 100 to 150 Upgrade Lens £13
NEW Connectix QuickCam £79
NEW Connectix VideoPhone £109
Connectix VideoPhone Software £45

WACOM TABLETS

Artpad II... £119 Artpad II with Dabbler... £150
Ultra Pad... A5 - £255, A4 - £355, A3 - £555

KEYBOARDS

Third Party Design Keyboard	£40
Apple Design Keyboard	£76
Apple Extended Keyboard	£135
Apple Adjustable Keyboard	£160

PRINTERS

LASERS

Apple Personal Laser 300 - 300dpi Mono	£415
Apple Laser 4/600PS - 600 dpi Mono	£589
Apple Laser Select 360 - 600 dpi Mono	£CALL
Apple Laser 16/600 - 600 dpi Mono	£CALL
Apple LaserWriter 12/640PS	£CALL
NEW Apple Color LaserWriter 12/600PS 600 dpi Colour and Mono	£CALL

WHILE STOCKS LAST!

NEC SuperScript 3000 - HIGH QUALITY COLOUR £575

INKJETS

Apple StyleWriter 1200 Mono 720 x 360dpi	£95
Apple StyleWriter 1500 Colour 720 x 360dpi	£219
Apple StyleWriter 2200 Colour 720 x 360dpi	£269
NEW Apple StyleWriter 2400 Colour 720 x 360dpi	£219
Apple StyleWriter 2500 Colour 720 x 360dpi	£289
Apple StyleWriter EtherTalk Kit	£145
Epson Stylus Colour II 720 x 720dpi	£239
Epson Stylus Pro XL Colour - A4 720 x 720dpi	£359
Epson Stylus Pro XL+ Colour - A3 720 x 720dpi	£849
Epson Stylus Pro POSTSCRIPT RIP	£179
HP 340 DeskWriter Mono 600 x 300dpi	£199
HP 600 DeskWriter Mono 600 x 300dpi	£199
HP 660C DeskWriter Colour 600 x 300dpi	£264
HP 850C DeskWriter Colour 600 x 600dpi	£339
Fargo PhotoFun Picture/Photo Printer	£299

PRICE CRASH! PRICE CRASH! PRICE CRASH! PRICE CRASH! PRICE CRASH! HP PRINTER RANGE PRICE CRASH

PowerPrint Use parallel printers with Macs £79
StyleScript Adobe PS RIP for Apple Colour SWs £75

CONSUMABLES

StyleWriter... I/II/1200	Black Cartridge	£15
StyleWriter 2400	Black Cartridge	£21
	Colour Cartridge	£24
	Black Ink Tank	£6
	Colour Tank	£12
Colour StyleWriter Pro	Black Hi-Capacity Cartridge	£9
	C, M, or Y Cartridge (each)	£8
	CMYK - 4 Colour Set Cartridge	£30
Epson Stylus	Black Cartridge	£11
	Colour Cartridge	£24
Epson Stylus II	Black Cartridge	£15
	Colour Cartridge	£22
Epson Stylus A4 Paper	360dpi Paper, 100 Sheets	£12
	720dpi Paper, 100 Sheets	£16
HP 340 DeskWriter	Black Cartridge	£18
HP 600/660 DeskWriter	Black Cartridge	£18
	Colour Cartridge	£20
Genuine Apple Toner Cartridges		
For Apple LaserWriter 300, 320, 4/600		£49
For Apple LaserWriter 360		£81
For Apple LaserWriter 16/600		£90
Toner Cartridges - For MOST other Lasers stocked -		£Call

PRICE CRASH!

STORAGE

INTERNAL HARD DRIVE	
D2, 1.2Gb	£229
D2, 2.1Gb	£479
NEW D2, 4.0Gb (Atlas AV)	£849
EXTERNAL HARD DRIVE	
D2, 1.2Gb	£279
D2, 1.2Gb - AV Model	£279
D2, 2.1Gb	£529
IOMEGA 100Mb ZIP Drive - inc. Cartridge	£139
ZIP Drive 100Mb Cartridge	£12
Formac 200Mb Syquest Drive - inc. Cartridge	£299
Formac 270Mb Syquest Drive - inc. Cartridge	£349
Formac 230Mb Optical Drive - inc. Cartridge	£379
Formac 1.3Gb Optical Drive - inc. Cartridge	£949
D2 200Mb Syquest Drive - inc. Cartridge	£319
D2 270Mb Syquest Drive - inc. Cartridge	£379
D2 230Mb Optical Drive - inc. Cartridge	£399
D2 EZ135 135Mb Syquest Drive - inc. Cartridge	£145
D2 EZ135 135Mb Cartridge	£14
IOMEGA 1Gb. JAZZ Drive	£449
IOMEGA 1Gb. JAZZ Cartridge	£75
SYQUEST CARTRIDGES...	
44Mb Capacity Cartridge	£29
88Mb Capacity Cartridge	£34
200Mb Capacity Cartridge	£52
270Mb Capacity Cartridge	£40
230Mb OPTICAL DISKS	£20
YAMAHA CD WRITER	£769
Double Speed - Write, Quad Speed Read including Toast Software	
YAMAHA CD WRITER	£1199
Quad Speed - Write, Quad Speed Read including Toast Software	
NEW PINNACLE RCD 5040 CD WRITER inc. Software	£649

PRICE CRASH! PRICE CRASH!

CD ROM DRIVES

FREE DK SAMPLER WITH ANY CD DRIVE

D2 CD 600e Quad Speed inc. Cables	£164
Apple CD 600e Plus Quad Speed	£219
Apple CD 600i Plus Internal Quad Speed	£219

(Requires fitting kit - please call for details/price)

PRICE CRASH!

COMMS

Apple GeoPort for AV/Power Macs - 14.4	£94
Apple Personal COMMs Solution - 14.4 £109 28.8	£179
(For 630/5200/5300/6200/6300, see 'Performa Options' below left)	
Motorola 3400 Pro V34 - 28.8	£125
US Robotics Sportster 288 V34 - 28.8	£159
Global Village TelePort Gold II - 14.4 BABT	£59
Global Village TelePort Platinum - 28.8 BABT	£179
Global Village PowerPort Gold PCMCIA PCMCIA 14.4 BABT	£199
Global Village PowerPort Platinum PCMCIA PCMCIA 28.8 BABT	£449
Psion Dacom Gold Card - PCMCIA	£219

PRICE CRASH! PRICE CRASH! PRICE CRASH!

FREE INTERNET access software via Compuserve with ALL Modems!

RAM UPGRADES

SIMMs... 4Mb, 8Mb, 16Mb, 32Mb £CALL
DIMMs... 4/8/16/32Mb or 64Mb £CALL
Memory Prices Fluctuate Daily, Call GH FIRST!!!

SOFTWARE

Quark Xpress 3.3	£649	Stuffit Deluxe 4.0	£66
Adobe Illustrator 6	£279	DOS Mounter	£52
Adobe Photoshop 3.0	£399	DiskGuard	£66
Adobe Collection	£549	PopUp Folder	£30
KAI's Power Tools 3.0	£95	Master Juggler Pro	£49
KPT Vector Effects	£95	Clip Master Pro	£13
KPT Power Photos 1, 2 OR 3	£95ea.	Hypercard 2.3.1	£94
KPT Convolver	£95	Let's Keep It Simple - S/Sheet	£48
KPT Bryce II	£139	Maths Workshop	£28
Aldus Freehand 5.5	£319	Creative Writer & Fine Artist	£39
Fontographer	£290	Encarta '96	£39
Claris Works 4	£94	Groliers Ency. Science Fiction	£30
Claris E'Mailer	£42	Kid Pix 2	£26
Claris Draw	£95	Dorling Kindersley...	
Claris Impact	£95	The History of the World	£24
Filemaker Pro 3	£159	The Way Things Work	£25
Microsoft Office 4.2	£359	Incredible Dictionary	£20
Microsoft Word 6.0	£245	Encyclopaedia of Science	£24
Microsoft Excel 6.0	£245	Encyclopaedia of Nature	£24
M.Y.O.B. Accounts	£149	Ultimate Human Body	£24
MacMoney	£62	World Reference Atlas	£30
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Apple PC Exchange	£39	World Explorer	£32
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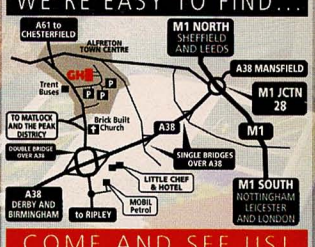

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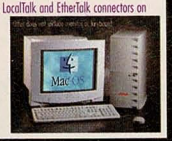

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Daystar Turbo 601 66MHz card IIvi/vx/P600/IIci	£ 599	£ 704
Daystar Turbo 601 100MHz IIvi/vx/P600/IIci	£ 849	£ 998
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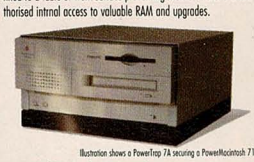

Illustration shows a PowerTrap 7A securing a PowerMacintosh 7100

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Video quality improved in new QuickTime; Pippin finds a third partner; Mac clone activity. News Editor: Richard Hill.

QuickTime boost for pro video and Net multimedia

Apple's QuickTime video system is set for big changes this summer, which will see it cement its strength as the Mac's pre-eminent video playback technology. Enhancements to other parts of QuickTime will mean it also becomes more of an all-purpose media player.

QuickTime is an essential part of your Mac's set-up, enabling it to display video sequences on-screen, whether it's in a multimedia reference title, a game or simply while you're using a program like *Premiere* to edit video footage. There are rival systems like TrueMotion, but QuickTime is easily the most-used on the Mac.

QuickTime 2.5 should become available in the next couple of months and – as usual – it will be free. Far removed from the the blocky graphics once associated with QuickTime, version 2.5 is powerful enough to offer pictures good enough for use in the professional video industry. Using advanced compression technology sold by firms like Radius, in combination with the new QuickTime, you'll be able to display broadcast-quality images – pictures good enough to be shown on TV or video – on your Mac screen. It brings QuickTime up to the standard of MPEG, an advanced video system that has typically relied on extra hardware for your Mac to display it.

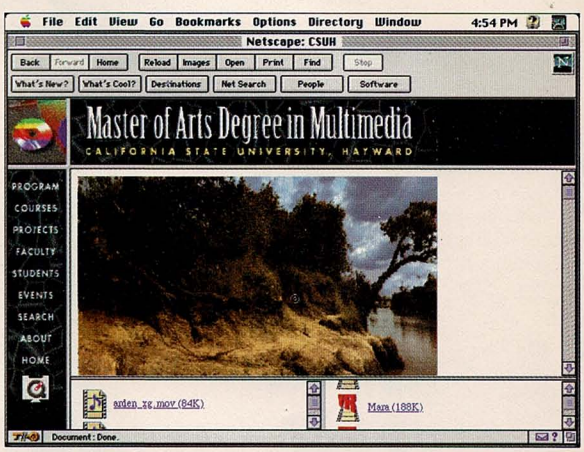
You'll be able to build text subtitles into your video clips.

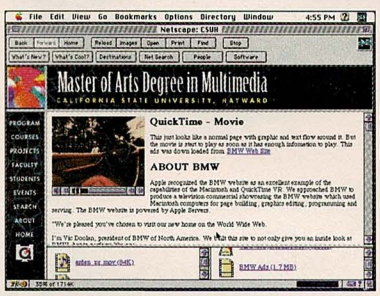
Later in the year, Apple will offer a further Extension that will work with QuickTime 2.5 to enable your Mac to display MPEG images without the aid of the usual hardware – what's called software MPEG. More Macs will then be able to run movies available in Video CD format. Currently, only some machines in the Performa range (such as the 5300) can play Video CDs, and they need an extra card to do so.

Net player

Around the same time, the latest version (3.0) of the *Netscape Navigator* browser for the World Wide Web should be completed, and this will come with built-in QuickTime facilities. You'll be able to load and play QuickTime video within a Web page, with fewer annoying waits as the movie downloads onto your Mac. The video will now start playing even as the rest of the movie continues loading.

And there's a lot more to this QuickTime plug-in, making *Netscape* into an all-purpose multimedia player – which should mean some breath-taking Web pages. The plug-in will be able to play QuickTime VR files automatically, so you can explore virtual worlds within a Web page. And you'll also be able to enjoy MIDI files – the accepted standard for music. A selection of instrument sounds will be built into QuickTime so the files can play, and you can then add your own customised or ready-made instruments to change the way the music sounds.





Netscape can now play QuickTime movies automatically – even before they've finished loading.

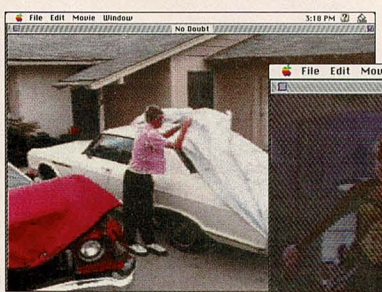
The QuickTime plug-in, free with *Netscape 3.0*, turns the browser into a true, full-blooded multimedia player.

Coming up

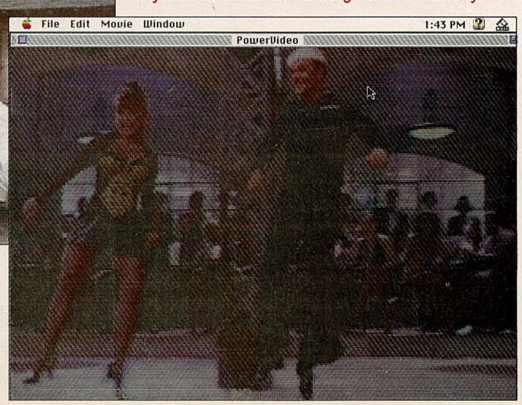
Work has already started on the next major QuickTime update – version 3.0. All Apple is saying at the moment is that it expects to offer tools so that everyone will able to edit and alter QuickTime clips.

Apple is also working on a camera that's able to record QuickTime video. Although it's not due until next year, you'll be able to use the camera to record video footage ready to play on your Mac – or even plug the camera into your Mac to broadcast QuickTime live over the Internet. The Japanese arm of Apple says it's talking to many local camera companies about their using the design.

QuickTime 2.5 will continue the blending of video and QuickDraw 3D objects.



The old QuickTime: composed of blocks, the video only worked when the viewing window was tiny.



The new QuickTime: this cola commercial clip uses a system by Radius to add extra detail.

Continued on next page

Katz makes three for Pippin

The Pippin design, developed by Apple as a low-cost multimedia and Internet console, now has a third firm committed to producing and marketing a machine based on it. Joining Japan's Bandai corporation and Apple itself is Katz Media AS, a Norwegian publisher of CD-ROMs.

Although inexperienced in manufacturing computers itself, Katz is planning to commission other firms to make its so-far-unnamed Pippin device, selling it under its own brand in Europe. Katz expects to have its machine on sale by Christmas, with a catalogue of 100 titles at the same time. It plans home banking and home shopping software for use through the Internet as well as a full range of both reference and education CDs.

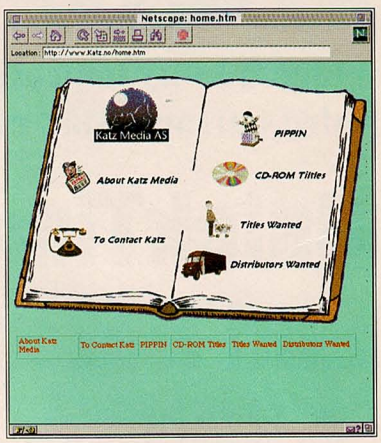
Apple's president Gil Amelio has said that the firm will be making its own version of Pippin, tailored to offer the cheapest possible Internet access. Bandai has already announced its plan to launch its @World Player in the United States after its initial debut as the Atmark player in Japan. There's still no word on when either of these models will appear in Europe, though.

Bandai's own version of Pippin, the @World Player, could make a huge impact in business.

Network device

Pippin is also well placed to benefit from the recent agreement between five major computer firms to develop jointly a standard for network computers – simple devices aimed at businesses who just want computers for everyday tasks like e-mail and word processing. Apple, Sun Microsystems, Oracle, IBM and Netscape will each donate technology to create the Network Computer (NC) standard – a minimum specification of what any device should be able to do to work with other NCs. The five hope that agreeing on what the device can do and how it should work early on should accelerate the growth of what could be a major area for new computer sales.

The standard will be announced later this year, and the first device likely to go on sale is a modified version of the Pippin design. Both Apple and Bandai are already talking to large firms like banks to explore the potential that Pippin could have in a business related environment.



Look out for the growing Katz catalogue of Pippin titles as the year goes by at **http://www.Katz.no/**

APPLE TOP FOR MULTIMEDIA

Results of a Dataquest survey show that Apple sold more multimedia machines than any other computer maker during 1995. 18.8% of all computers with CD-ROM drives and good sound and video capabilites were Macs. Apple topped the equivalent poll for 1994 as well.

MAC STORIES IN BRIEF

Landi promoted

The former head of Apple Europe, Marco Landi, is now Apple's worldwide Chief Operations Officer as Gil Amelio's restructuring of the firm continues. Reporting directly to Amelio, Landi will oversee products including the Mac itself as well as printers, the PowerPC Platform and the Pippin device. He'll also be responsible for sales and marketing decisions, manufacturing and Apple's software firm, Claris. To get an idea of Landi's direct approach, see the MACFORMAT interview with him in issue 37.

PhotoFix move

Microspot, the firm behind the popular low-cost 3D package *3D World*, has added the image editing program *PhotoFix* to its roster after buying it outright from former owner Le Pixel. Originally known as *ColorStation*, *PhotoFix* enables you to create and edit a wide variety of images, and can use *Photoshop*-compatible plug-in programs to add extra features. It costs around £120; contact Microspot on 01622 687771 for more details.

Apple losses expected

Apple will probably lose more money as its revamping continues, according to the man who oversees its accounts. Chief Administrative Officer George Scalise told the Computex show in Taiwan that he didn't expect the firm to show a profit again until March next year, adding that this was in order to get Apple well-placed for major developments in computing like the Network Computer (see 'Katz makes three for Pippin', top) and the Internet.

Fractal buys Ray Dream

Fractal Design, maker of the acclaimed *Painter* and *Dabbler* art programs, is expanding its range by buying the Ray Dream firm, maker of a variety of 3D programs such as *Ray Dream Studio* (see our review in MACFORMAT 39) and *addDepth*. The combined firm will carry on selling the products brought out by both companies, and you should expect future versions to build links across the range, leading to exciting possibilities of natural effects on 3D models, for example.

Changes for Astound

Gold Disk, the maker of multimedia authoring program *Astound*, is to focus its efforts on developing this flagship software. Changing the company name to Astound, Inc, the new-look firm is selling its other product *VideoDirector* to Pinnacle Systems to concentrate fully on the growing multimedia market.

Claris Web tool

Claris is planning to release *Home Page*, a program for creating and designing pages for the World Wide Web. It's actually bought an existing project in development from San Andreas Systems, a move which echoes Adobe's purchase of Web tool *PageMill* from Ceneca last year; further underlining the fact that small companies are obviously setting the pace on the Net.

If you are new to writing Web pages, *Home Page* will enable you to design layouts without having to learn the HTML code the pages are made from; but if you're already conversant with the system you'll be able to edit your HTML files directly. *Home Page* will also be able to cope with advanced features of the *Netscape* Web browser, such as tables and frames. Expect to see *Home Page* on sale from Claris later this year.

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May 20-21	**QuarkXPress**	London - Olympia Hilton
May 23-24	**Photoshop**	London - Olympia Hilton
May 20-21	**Photoshop**	Edinburgh Hilton National
May 23-24	**QuarkXPress**	Edinburgh Hilton National

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Mac design tempts new firms

If you're in the market for a low-cost Mac-compatible, you'll get more choice soon.

Apple is firming up the range of Mac designs it will offer to companies wanting to make Mac-compatible computers, guaranteeing you the widest possible choice from just a small selection of models. A brand new machine prototype will form the bridge between existing machines, compatible only with the Mac OS, and the Power PC Platform (PPCP) computers due out late this year.

The new design, codenamed Tanzania, is ideal for low-cost computers for the home and middle-level machines for small business and general use. Firms will be able to use the design either as a straight Mac OS computer, with auto-ejecting floppy disks and Apple Desktop Bus connections for mouse and keyboard, for example; or as a PPCP machine with the type of connections found on PC-compatible computers, such as PS/2 keyboards or disk drives where you eject the disk by hand. You'll need these features on your PPCP machine if you want to take advantage of the other operating systems the computer can run, such as Windows NT and Solaris.

All the present running in the clone market is being made at the pro level, as firms compete with Apple's PowerMac 9500 (below) and 8500 (far right).

A second design joins Tanzania to form what Apple calls the Mac OS Licensing Design (previously called the Low End Reference Platform – see News, MACFORMAT 37, 'Future Macintoshes take shape'). This is based on the 5400, a forthcoming Performa from Apple which will offer home users the chance to enjoy the power of PCI cards for adding hardware. PCI is currently only available in business machines like the 7500 and the 9500.

The designs are important because they take the Mac further away from the old Apple concept of building machines out of specially-designed – and expensive – components. This will mean cheaper computers from both Apple and its rivals in the exploding Mac market.

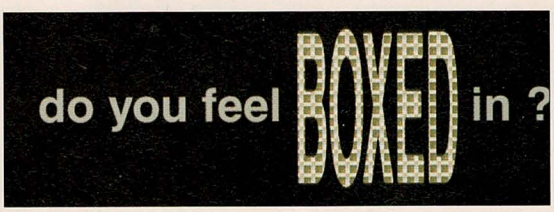
Eastern Mac interest grows

Yet another firm from the Far East has signed up to make Mac-compatible computers. Soyo of Taiwan is the first firm to take out a Mac OS licence through IBM after the recent arrangement that entitles IBM to grant its own licences independently of Apple.

But there's confusion over another possible licensee, South Korea's LG Electronics – best known over here for its Goldstar products. LG is repeating its assertion that it plans to make Mac-compatible computers, now saying that it will produce 1,000 a month from September; but Apple says no licence agreement exists between the firms.

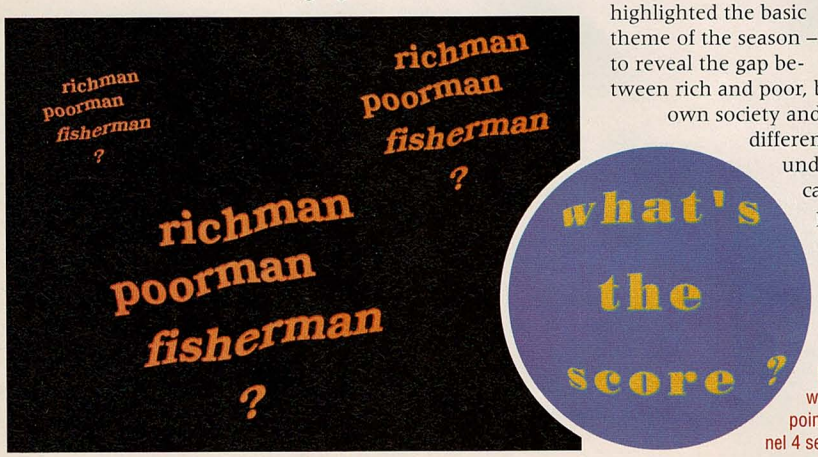
Mac animations in Channel 4 season of programmes

If you watched any of the programmes during June in Channel 4's season investigating the issues surrounding poverty, you may have caught sight of a series of challenging animations shown throughout the length of the season.



TV production company Charlotte Street used the Mac, *Director* and *Photoshop* to create its films.

Produced by Charlotte Street Productions' Cleo Harrington, the animations highlighted the basic theme of the season – to reveal the gap between rich and poor, both within our own society and between different countries, and understand the causes. Stark pieces of manipulated text move around the screen in each piece, giving a visual impression of the facts cited by the voiceover. Each animation was followed by a short film which went into more depth about the particular issue raised.



Many text effects were used to illustrate points in the recent Channel 4 season on poverty.

Harrington designed and assembled the sequences on a PowerMac, using *Adobe Photoshop* to create the basic visuals and Macromedia's *Director* to animate the text.

■ To discover the secrets of text manipulation on your Mac, turn to our cover feature on page 36.

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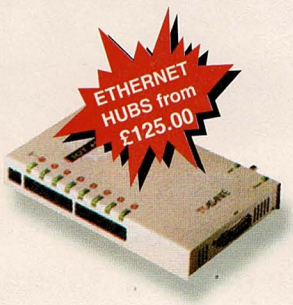

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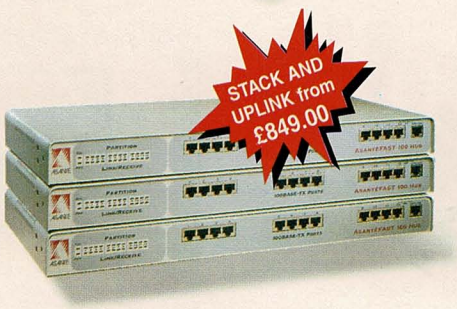

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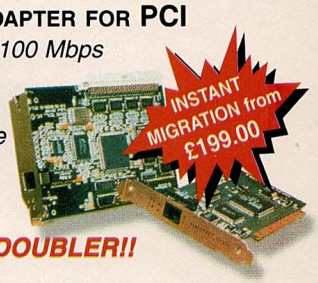

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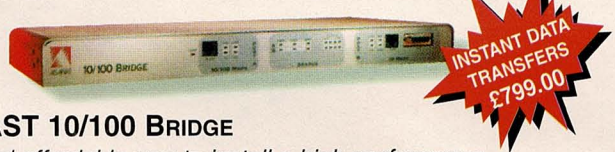

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WHAT'S NEW

MACFORMAT'S product round-up reveals how to turn *QuarkXPress* into a multimedia creator, organise your Web browsing and take advantage of the latest storage devices. Compiled by Richard Hill.

QuarkImmedia

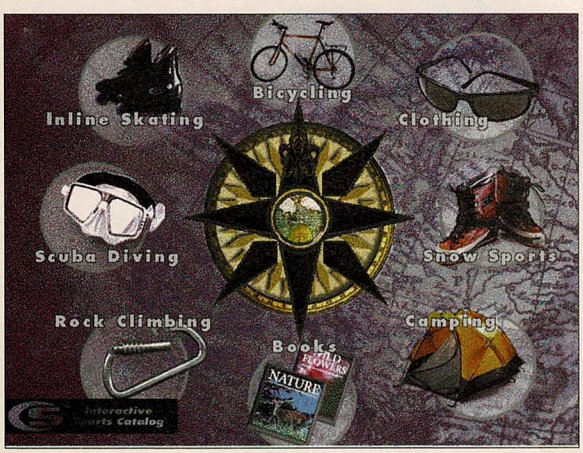
WEB PAGES MADE EASY

If you're primarily interested in creating documents for the Internet, you should also read our Web page XTension reviews on page 104.

The desktop publishing program *QuarkXPress* has long been one of the most essential programs for paper-based publishing – so much so that its name is synonymous with that of the Mac for DTP. Now Quark is looking at expanding the already extensive abilities of *XPress* to make it the definitive publishing program, whether you distribute your material as a paper publication, on CD-ROM or via the Internet.

QuarkImmedia is a forthcoming XTension, an additional sub-program you can call on while you're using *XPress*. It enables you to assemble material not only for print, but also for electronic distribution.

Installing the XTension adds a new *XPress* file type alongside documents and libraries, called a project. Projects can contain video and animation as well as text and images, and your finished project can be played from a Mac or PC CD-ROM, or over the Internet, using the specially written, free *Immedia Viewer*. The beauty of this for regular *XPress* users is that you can create your interactive design using the same principles you use in *XPress* every day.

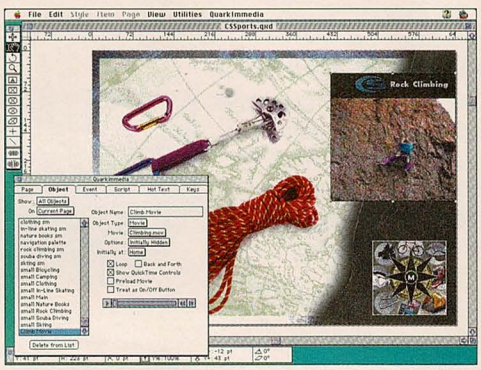


QuarkImmedia enables you to create full-scale multimedia projects for CD-ROM or the Net, assembling graphics, video and text within *QuarkXPress*.

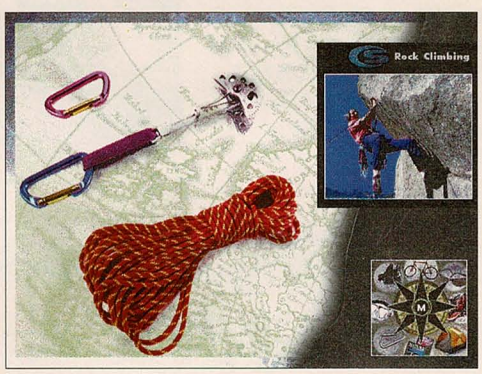
QuarkImmedia adds an extra palette to your already healthy choice of tools enabling you to control the actions and reactions of any objects you place in a project. For example, you can set up a picture box as usual, then place a QuickTime video clip in it, setting it up to start playing when the person using your program clicks on a button next to the box. Alternatively, the clip can be set up to be activated when your user moves the mouse over the box.

You create your projects by assigning a name to each object you use, and even to pages – remember, you aren't working in a purely sequential medium now, so your user might be able to move from the end to the middle with a single mouse click. You can then set up scripts to make each named object act in its own distinct way, triggering off or interacting with other objects.

Whether you want to play a simple animation or create a questionnaire form for the Internet and then write a log file of all the responses, *QuarkImmedia* offers a flexible and practical range of functions that enable you to produce the sort of material that can usually be created in far more complex programs, such as *Director*.



Using *Immedia* is quite easy: you get an extra menu and palette added to the familiar *QuarkXPress* interface.



With the touch of a button, you can start your project running as if it was finished to monitor your progress and catch errors.

When it appears this autumn, *QuarkImmedia* will require the very latest version of *XPress*, plus a megabyte of RAM on top of what you already use for the application itself. You can also expect to pay the same again for *Immedia* as you did for its host software.

- **Price: expected to be £1,051; *Immedia Viewer* for Web users, free.**
- **Out: autumn.**
- **Requires: LCII or better, System 7.1, 4Mb of free RAM, CD-ROM drive, *QuarkXPress 3.32*.**
- **Contact: Quark on 01483 454397.**

Acrobat 3.0

Adobe's ingenious electronic document software *Acrobat* enables you to create and view rich, detailed pages of information – anything from paperless magazines to graphs and presentations for sharing around the office. Despite the fact that anyone can view these PDF (Portable Document Format) pages on their Mac or PC with the help of a free viewer, *Acrobat* has yet to really take off: most people seem to prefer the HTML system used to create Web pages. However, September's *Acrobat 3.0* release should bring it a step closer to world domination.

The full *Acrobat 3.0* package for creating PDF files should cost around £188. You can create PDF files either within another program, such as *QuarkXPress* or *ClarisWorks*, or simply by using a scanner to convert a paper document to PDF in one step. There's also a free *Acrobat Reader* program; it's supplied with the full *Acrobat* pack, and the current version is also on the MACFORMAT CD-ROM this issue.

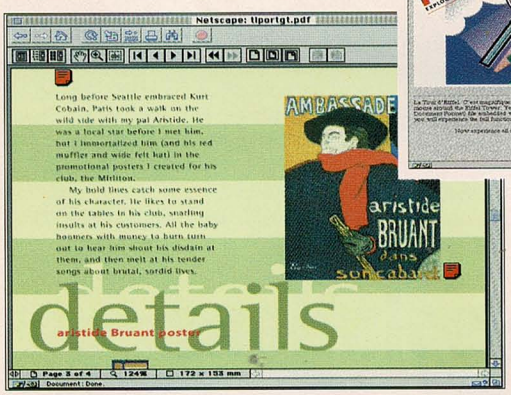
Acrobat 3.0 has many new features that reduce the size of the final file while retaining all the information you need, including images and fonts. It creates versions of the fonts you've used, for example, and eliminates any characters not used in the document before integrating the font.

Acrobat is coming into its own as the Internet develops into a richer multimedia environment (see last issue's cover feature for the full story – turn to page 121 to order your copy), and version 3.0 has many enhancements which reflect this. In particular, you'll be able to use the reader as a plug-in with the *Netscape Navigator* Web browser, so that any PDF pages you come across are automatically displayed in the *Navigator* window. This is an improvement on the present, less friendly, system of launching *Acrobat* as a separate program. The new reader will also be able to load pages onto your Mac one at a time, rather than making you wait until it has the whole file, so you'll have much speedier access to the wealth of PDF files on the World Wide Web.

You can already create PDF files with hypertext links (like the links you find on a typical Web page), but soon you'll be able to set up the links with the confidence that they'll work no matter which medium the file is distributed on – the Internet, a CD-ROM, your office network or just your own hard drive. PDF pages can also be merged with HTML using the new HTML **<embed>** command.

Netscape: tlportgt.pdf
Toulouse-Lautrec
Welcome to the cyberstudio of Henri-Marie-Raymondic de Toulouse-Lautrec-Manfa (and you thought people hyper-hyphenated in the 80s). Just call me Toulouse-Lautrec. Enter, mes amis de la Web, and join the party. Browse my art and the world that inspires it.
CONTENTS
portfolio
details
nightlife
Confetti
Page 1 of 4
124%
172 x 153 mm
Document: Done.

You can create PDF files either within another program such as *QuarkXPress* or *ClarisWorks*, or by scanning a document – then view it within *Netscape*.



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COOL SITES

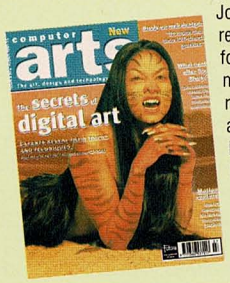
To see Adobe's own selection of the best Web sites that employ Acrobat, go to the Web page **http://www.adobe.com/acrobat/coolpdf.html**

NEW FOR DESIGNERS

Computer Arts

Brought to you by Future Publishing, the publisher of MACFORMAT, *Computer Arts* is a brand new magazine specialising in computer creativity and graphics. You'll need a PC to get the most out of it, because it includes a PC-only CD-ROM, but if you work in a studio with both Macs and PCs you'll find it the perfect complement to MACFORMAT.

After a successful try-out issue last year, *Computer Arts* is now here to stay, with an issue every two months. The first regular edition is on sale now at all good newsagents for £5. It includes an interview with *Toy Story* creator John Lasseter, who reveals what's next for computer animation, and renowned graphic artist Neville Brody explains how the World Wide Web could be designed more effectively. You'll also find reviews and expert 'how-to' features for the latest PC design and multimedia software.

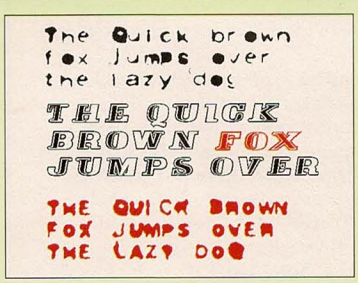


Punch XT

If you've been wishing you could do more with your type, the new *Punch XT* XTension might be the answer. It will help you create fine outline and drop-shadow effects within *QuarkXPress*.

All you need to do with *Punch* is enter your text, create your effect and let the program do the hard work of converting it for *XPress*. Previously, you often had to use a separate and elaborate graphics program, such as *FreeHand*, to be confident your chosen effect would reproduce in print correctly and effectively. Now you can create the necessary settings for printing as you would with any other piece of text; *Punch* incorporates this information into a new text style which creates the effect you need. You're given precise control over settings like colour and thickness of line.

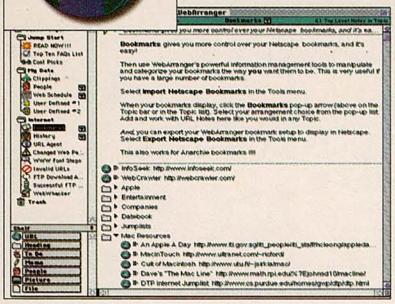
You'll need *QuarkXPress 3.31* and *Adobe Type Manager 3.5* to use *Punch XT*, which is available for £117 until Monday 15 July, when it assumes its regular price of £175. Contact XChange International on 0171 637 2966.



Mail order firm Beaufonts offers a wide range of typefaces to complement your designs.

Beaufonts

If you're looking for fonts to help express a cutting-edge sentiment in your design work, mail order font firm Beaufonts offers a wide range of exotic and trendy typefaces. There's something for every sensibility, from brash and slick to grubby and distorted. Prices for a font in PostScript and screen bitmap formats start from £25. For more details send a stamped address envelope to: Beaufonts, 4 Reeves Road, Chorlton-cum-Hardy M21 8BT.



WebArranger 2.0 offers an easy solution to an unorganised bookmark list – and much more besides. Watch for the full MACFORMAT review soon.

WebArranger 2.0

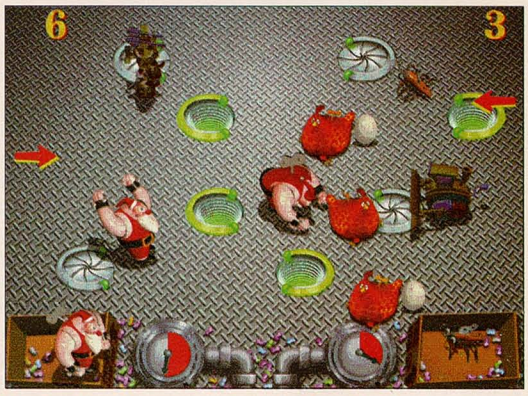
If you're using the Internet heavily, you're probably having difficulty keeping pace with all your favourite sites. Once you have a couple of hundred places marked with *Netscape Navigator* bookmarks, it can be a pain finding the right one and keeping the whole list organised. CE Software's *WebArranger 2.0* offers another way around the problem, giving you a personal organiser for the Net.

You can arrange bookmarks to your favourite destinations quickly and easily. *WebArranger* monitors the sites you've chosen, informing you of any changes or closures. You can also copy Web pages or even an entire site to your hard drive and browse these pages while you're disconnected. There are extra facilities to make FTP and e-mail easier, too.

■ **Price: £81. Contact CE Software on 01277 202450 for more details.**

Gearheads

No, it isn't a wind-up: *Gearheads* is a battle of motorised toys fought out across your Mac's screen. This two-player game pits you against a human opponent, one player at each end of the keyboard. You have to send a limitless supply of toy warriors across a board, bidding to become the first to get an agreed number across to the other side.



Gearheads is a bizarre game of motorised toys. You have to get your colourful army of toy warriors across to the other side of the screen.

The skill (and of course, fun) comes in selecting your deadly strike force. You can choose from a crack squadron of different wind-up toys, each with its own special ability, including a longer-lasting action, a nippy turn of speed and teleportation. Each model has its own colourful look.

You can select your own squadron from a selection of wind-up toys, each with its own ability.

Then the skill part is over and the finger-pounding mayhem can begin. You must send your troops off across the board, summoning the perfect model to counteract the bulldozer your opponent has just set loose. Each toy takes a set amount of time to wind to full strength; you must decide instantly whether you can spare another precious second or must let it go before it's too late. Expect a review of *Gearheads* in MACFORMAT soon.

■ **Price: £29.99.**
■ **Contact Philips Media on 0171 391 3000.**

NEW FOR THE MAC

SimCity 2000 Special Edition

SimCity 2000 is the game that was awarded a *MacGamer* award for 'Best stringing-out of one good idea' (see the *MacGamer* supplement included with MACFORMAT 32). Now *SimCity 2000* is back again, this time in a silvery limited edition package to mark five million sales of this enduring classic.

The £39.99 package offers the famous city-building and maintenance kit itself; the Urban Renewal Kit, which enables you to create your very own building designs, along with 100 ready-made designs exclusive to this pack; a selection of disaster scenarios to test your wits against as you struggle to save your city from certain destruction; and an exclusive video interview with SimCreator himself, Will Wright.

■ **Contact Maxis on 0171 505 1500.**

Photo-realistic paper

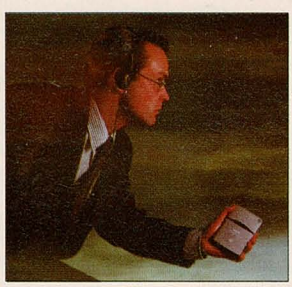
Now, thanks to Kodak's Snapshot, you can print out glossy photos from your colour inkjet printer. It's a new type of paper designed to give you the same finish as you'd get sending a camera film off to be developed.

Snapshot has been tested on colour inkjet printers from Hewlett Packard, Canon, Epson and Lexmark. It's part of a growing trend towards easy image manipulation and reproduction in the home (see last issue, for example, for our review of *PhotoDeluxe*, Adobe's simple photo-retouching and graphics software).

■ **Contact Kodak free on 0800 281487.**

Storage solutions

Your choice of top-quality storage systems has never been better, and the trend towards low-cost data storage is set to continue as more options arrive. Joining the selection of Jaz Drives from Iomega and MicroNet is a third Jaz model from electronics firm d2. As with the other versions, the d2 Jaz uses removable cartridges that can move data as fast as the average hard drive and store 1Gb (1,024Mb) each. d2's own Jaz comes in the robust casing developed for its existing range of storage devices and hard drives.



Sony's handy MD Data drive drops 30% as the storage battle heats up.

The d2 Jaz Drive is on sale now for around £540, which gives you the drive itself plus your first 1Gb cartridge and connection cables. Extra cartridges are available for around £82. For more details contact électronique d2 on 0171 833 0009.

Meanwhile, Sony's MZ-3 MD Data drive drops by 30% from £586 to £410. Each disc can store up to 140Mb of data, yet the drive is only the size of a portable tape player. The MZ-3 can also play Sony's audio MiniDiscs (a music album format which you'll find in city centre record stores). Two sample music compilations and a set of headphones are supplied with the MZ-3 drive, making it the CD player you can write to for less money.

The widespread optical disc format takes a step forward as DPL launches its first 2.6Gb drive, doubling the capacity of its previous systems. The Optistore 2600 can read and write to 650Mb and 1,300Mb discs as well as this new size. It costs a comparatively hefty £1,875, although the thought of an easy, reliable 2,600Mb of storage for £65 a time (the price of each disc) must make it attractive if your firm has ever-increasing demands. Contact DPL on 01785 257050 for more details.

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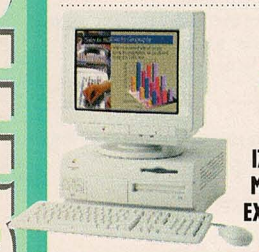

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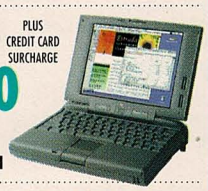

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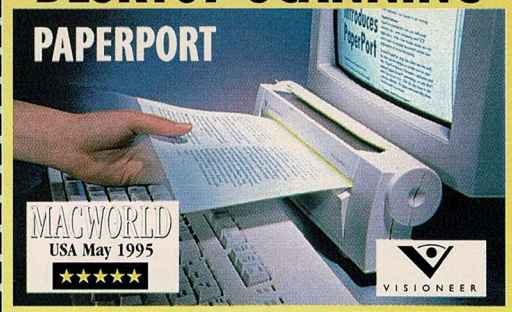

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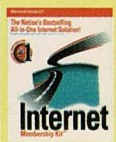

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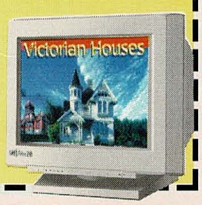

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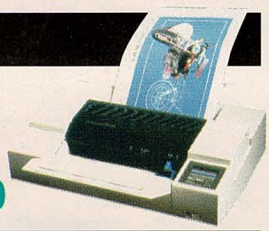

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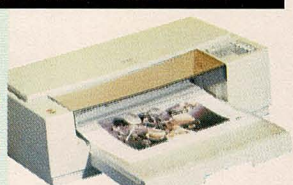

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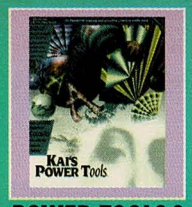

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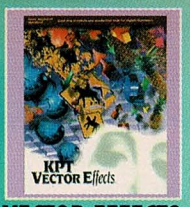

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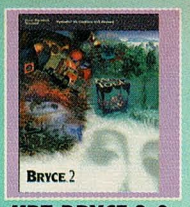

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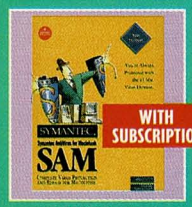

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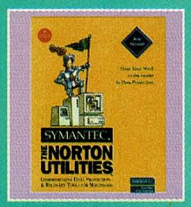

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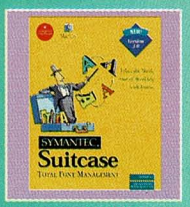

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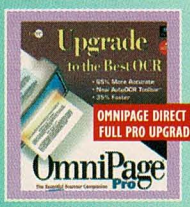

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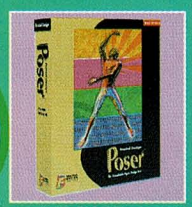

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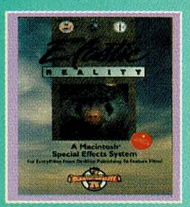

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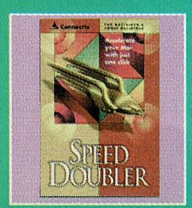

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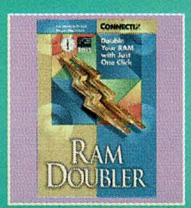

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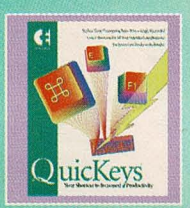

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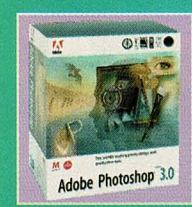

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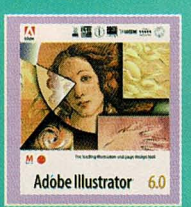

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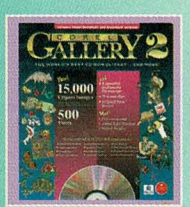

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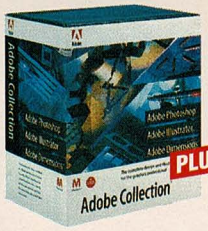

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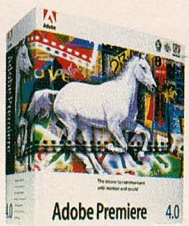

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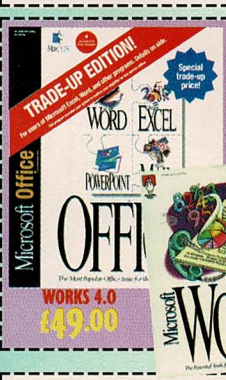

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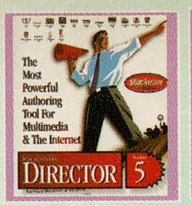

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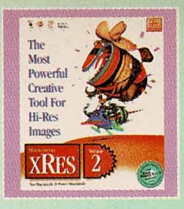

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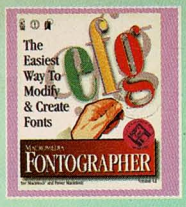

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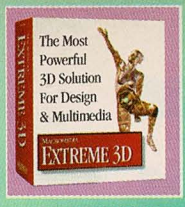

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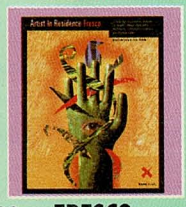

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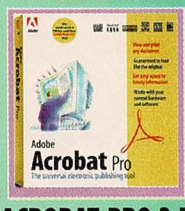

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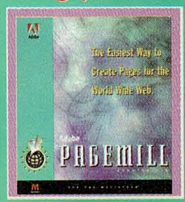

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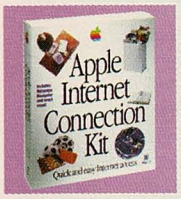

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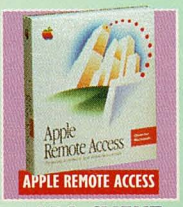

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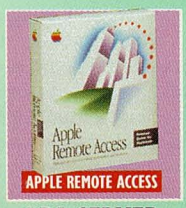

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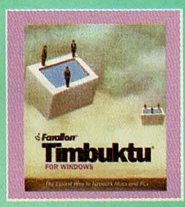

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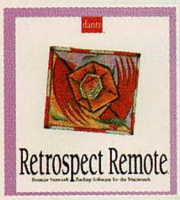

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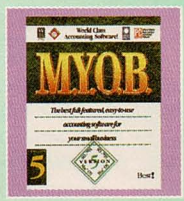

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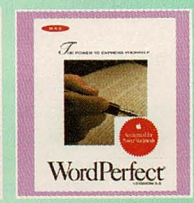

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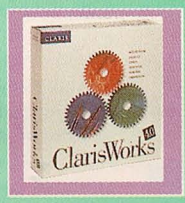

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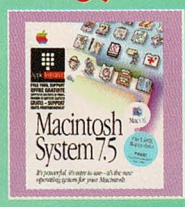

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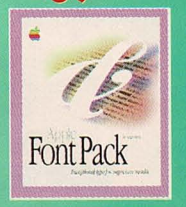

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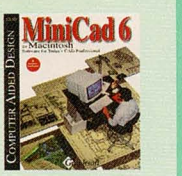

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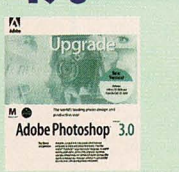

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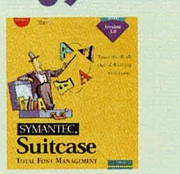

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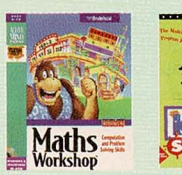

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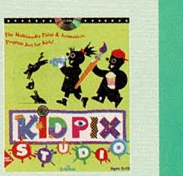

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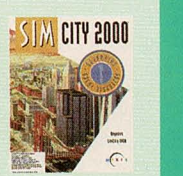

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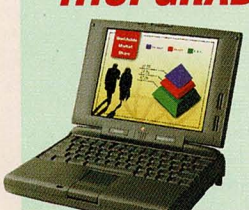

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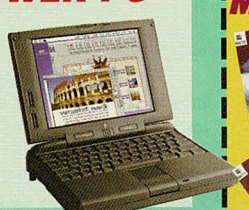

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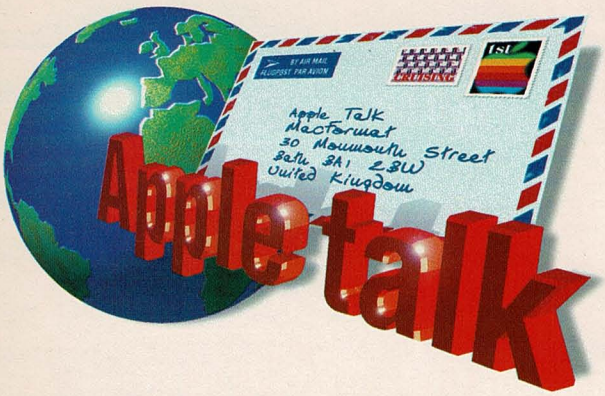


Had a thought? Share it with 50,000 other Mac fans. Write to: Alex Summersby, AppleTalk, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.

Whether you've got an idea on your mind or a rant to get off your chest, we want to know. Tell us how you see the Mac and get a binder if your letter is published.

NOW HEAR THIS!

It's no rumour – every letter and postcard published on these pages wins a MACFORMAT binder. Yes, it's true – and here's a word to the wise as well: if you like the sound of these binder things, you can turn to page 121 and order one of your own, on the QT. We promise we won't say a word.

Does Apple do enough?

MARKETING THE MAC

It's business as usual. At computer shops up and down the country new users are buying PCs with Windows instead of buying Macs. Perhaps Apple would like to know why. It's because these computer virgins think they're making the right decision. We know they are not.

I don't work for Apple; I gain no commission. Yet I try to sell the Macintosh at every opportunity. Why? Because the Mac is so damned good and because Apple is making no attempt to tell people this itself. The media are full of PC bias. Beginners are told the Mac exists, certainly, but then the same old chestnuts are quoted. 'There are many more Windows software titles out there than Mac ones.' And 'if you want to see the full range of Apple machines, you may need to go to a specialist dealer.'

This is all old news and, compared with the Mac's advantages over the PC, these so-called 'problems' are nothing. We all know what people risk when they don't buy a Mac. Lines of code, countless headaches, sound cards, frightening **config.sys** files – it's enough to put anyone off, yet it doesn't. People carry on buying PCs because they are offered no serious alternative. Apple has a killer product with the Mac; it could wipe the floor with Windows at any time, but the media coverage just isn't there.

Apple's advertising campaigns are pathetic and misdirected. It's the 'hey, buy one if you want to' approach, while Bill Gates goes out and gets his public by the balls, saturating them with Windows 95 so that they can read or think about little else.

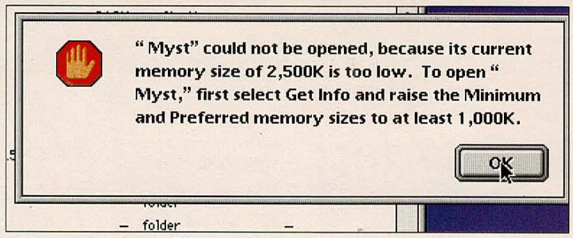
It's a sad fact of life, I suppose, that however good you are at something you don't get anywhere without shouting about yourself.

Michael Veal
Fyfield, Essex

Apple isn't quite as reticent as you make out, Michael – a high-profile campaign for the Performa's Disney Magic Collection *was running in the national press quite recently. But it's true that it's only one firm against dozens of companies selling PCs and Windows. That's why the increasing number of licensees developing Mac-compatible computers should prove so vital. You shouldn't find Power Computing or UMAX, for example, staying out of the media spotlight once they're ready to make their move.*

But what do you think of Apple's advertising, and what other approaches would you like to see from new firms as they arrive? What is it that makes someone want to buy a Mac, and how would you let people know about it? We want to see your ideas for an advertising campaign that tells the public how great the Mac is and why everyone should have one. Send your ideas to the address at the top of the page.

Silly Things Your Mac Says, number 435, from Michael Rasmuson, via FutureNet. We'll never make another crack about Pentiums being crap at maths, promise.


"Myst" could not be opened, because its current memory size of 2,500K is too low. To open "Myst," first select Get Info and raise the Minimum and Preferred memory sizes to at least 1,000K.
OK
folder

The truth saves quids

ANTI-AMERICAN BIAS?

Stanley Wertheim in MACFORMAT 36 is annoyed by what he perceives to be an 'anti-American' bias in MACFORMAT's software reviews. Well, I say 'thank you, MACFORMAT' for assessing software for us, your readers who are, presumably, mostly Brits. It's only logical that we should use software that we find useful, and reading MACFORMAT's assessments saves pounds.

I work in the technical writing department of an American software company. The company researches and produces speech recognition software, not only for America but for half a dozen European countries, including Britain. Needless to say, the software is built for each language and the manuals are translated. Part of my job is to 'translate' all documentation into

WHERE'S THE SOFTWARE?

I am a relative newcomer to the computer world, having only owned a Performa 630 for the past eight months.

I am very pleased with the machine, which is sheer simplicity, but I am disappointed that Apple has not done more to provide back-up in the form of software readily available in the High Street shops.

In the Crawley area there are at least nine stores selling masses of software for PCs, Nintendo, Sony, etc, yet none for Mac – with the exception of half a dozen children's software packages. I am aware we can always order by post but many of us would like the opportunity to browse around High Street shops and buy on the spur of the moment. If this were not so, there would not be the mass of other software on sale.

I am sure that most prospective buyers, particularly the younger set, must have opted for a PC system in preference to the Mac simply on the basis that there is so much more readily available to purchase locally.

If Apple wishes to sell more machines then it should do more to provide the software to go with them. If the company has 15% of the market then we owners should have at least 15% of shelf space in our High Street stores. Come on, Apple, get your finger out!

Having said that, I still would not swap my Macintosh for a PC.

Colin Head
Copthorne, W Sussex

We passed Colin's letter along to Stephen Doran, Apple UK's Software Market Development Manager, who replies as follows:

'I am sorry that you have experienced difficulties in purchasing software for your Macintosh and I understand your frustration.

'We work closely with retailers to ensure good coverage and availability of software. However, as you have experienced, we are not always as successful as we would like. The self-sufficiency of Mac users and the preference for mail order purchasing in the past has meant that the retail channels have not developed as they have for the PC. In many cases retailers do not believe that Mac owners want to buy software from retail, so they do not carry stock. The result is that Mac owners who try to buy this way quickly return to mail order through frustration – a self-fulfilling prophecy.

'On a more positive note we have been working with a number of major retailers such as HMV, PC World and Comet, which now carries an improved range of software in many of its stores – your closest being Croydon or Guildford.

*'We are committed to improving the purchase experience for our customers however they choose to buy and as part of this strategy we aim to improve the quality and availability of our products in a retail environment. If your retailer says he does not sell Mac software, tell him he's missing a big opportunity. If any retailer needs help or advice in getting started he should contact me on 0181 730 2427 or e mail **doran1@applelink.apple.com**'*

what the company calls 'British English'. I have always found this to be rather offensive. After all, as a Brit, my language is English. What the Americans speak is 'American English'.

So here we have a cosmopolitan company with all sorts of languages being spoken on a daily basis. As far as sales go, foreign sales outdo domestic (American) sales. This knowledge filters through to all departments except Marketing. Marketing, when they speak of 'worldwide', mean the USA, and I have to say that this is endemic here in the States. The majority of Americans have no knowledge, and no interest, in the rest of the world. To them, the rest of the world is just an adjunct to the States and of no importance.

So, Mr Wertheim, I see no reason why the rest of the world should put up with American-biased software if they don't have to, and we should be grateful to MACFORMAT for being on the side of the Brits – who else would give us all this information?

Ann Farr
Boston, Massachusetts

That's us. Helpful to a fault.

Good advice?

MACS IN THE HIGH STREET

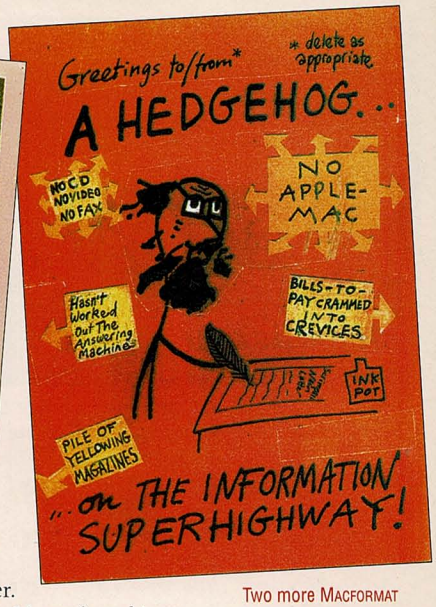
I have a PowerMac 8100 and went to a big out-of-town computer store to buy one of the games recommended by MACFORMAT. After I asked an assistant for advice, he suggested I buy a Sony PlayStation, saying it was a better buy, more fun, faster and had a better choice of games. Is it true that my Mac is no better than a children's game player...?

I have also been told by Mac experts that playing games on Macs can crash the system and cause damage to programs and images. Is this true? I have over a thousand images saved and am very worried.

J Horton
London N8

Some experts! A program isn't going to wreck your hard drive just because it's a game. But as with any Mac, if you have material that you don't want to lose, back it up on floppy disks, another hard drive, whatever you've got. 'Fatal' hardware faults on a Mac are extremely rare, but it is known for a hard disk to suffer a 'head crash' or for the directory to become so corrupted that data becomes irrecoverable.

As for the PlayStation: yes, it's faster for games than the average Mac, but try typing a letter on it. And even when it comes to games, it's got nowhere near the quantity or diversity your Mac offers. But at least you can find PlayStation games in the shops, can't you, Apple?



Two more MACFORMAT binder winners. Left, from Martin Mayo of Arigna, Co Roscommon, Ireland. Wonder why he sent it to a Mac magazine then? Right, another trenchant observation by the amazing Annie Lawson, sent in by K Alderton of Norwich. Remember, whenever you write to MACFORMAT or enter a competition, an eye-catching postcard could win *you* a binder too!

Hot idea

SYSTEM 8 WISH LIST

Here's an idea for System 8 (Mac OS 8). The Extensions Manager should have a set of hot keys, so that on start-up you could press maybe **[Shift]** and the **[command]** key to get a user-defined set of Extensions loaded up. This would save a lot of time as I find that, to save memory, I only load up Extensions like QuickDraw GX, 3D, etc when I need them.

Richard Downs
Huddersfield, via FutureNet

Should certainly be faster than the present palaver with Extensions Manager: even if you've defined 'sets' of Extensions, you have to start up, select the set you want and then restart to activate it.

Matter of preference

USING YOUR MAC

I sympathise with Doug Browne [MACFORMAT 38] – often after going through the latest MACFORMAT offering of shareware I end up with several spurious additions to my Preferences folder. A simple solution I have found is to make all my Preference files the same colour using the **Label** menu in the Finder – in my case they are green. Any new files do not have this colour, so when you open the folder in **View By Name** mode, the black icons really stand out among all the green ones.

Glenn Murdoch
London E1

Excellent suggestion – and even simpler if you ***View by Label.*** *And here's another idea for System 8: how about a 'Delete by Label' feature, so you can just trash all your non-green Prefs files?*

The wonder of GX

USING YOUR MAC

I've noticed over several issues now that you have very little positive to say about QuickDraw GX, which is understandable given the lack of applications which can utilise its features. Well, I'm putting the record straight about the one advantage it does give – to users of 'dumb' printers.

As a student who likes to give his assignments an individual look and feel, I don't wish to use the same old fonts in my work that are available to all by default. Unfortunately, the range of high-quality TrueType fonts available from suppliers is limited in comparison to those in the PostScript

Continued on next page

HOW TO GET IN TOUCH WITH MACFORMAT

- Our address for letters is on the opposite page – the shorter your letter, the better its chances of being printed. Longer letters may appear in our regular 'Talking Point' section (page 108 this issue). If you'd like a letter included in 'Readers' Corner' on our CD-ROM, make sure it contains no defamation or obscenity, then send it in as a *TeachText* document on a disk marked 'MACFORMAT Readers' Corner'. Include your name and address, and note that we can't return your disk.
- Our fax number is 01225 446019. Please write 'MACFORMAT' prominently at the top so our receptionists can tell which of Future Publishing's 40 magazines to forward it to.
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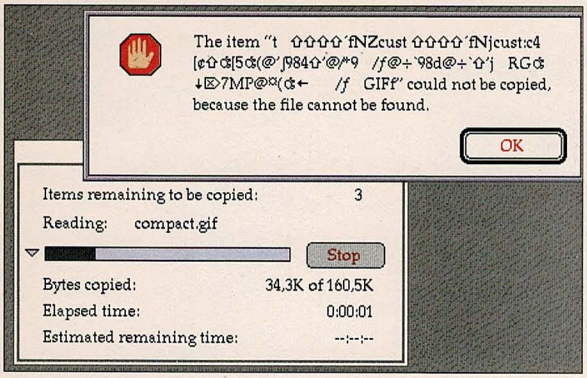
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OK
Items remaining to be copied: 3
Reading: compact.gif
Stop
Bytes copied: 34,3K of 160,5K
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More Silly Things Your Mac Says, this one from someone who signs himself simply 'Peer/Double You'. Perhaps he's as confused about names as his Mac seems to be... Has your Mac given you a silly message? Grab it by hitting **[command] [shift] 3** and send it in to us on disk or by e-mail!

format. This is where QuickDraw GX comes in. You can use its Type 1 Enabler to combine the screen bitmap of a PostScript font with its printer companion. Then, if you have QuickDraw GX and Adobe Type Manager GX switched on, you can use a Type 1 font with a StyleWriter and achieve excellent results.

Sure, anyone who has GX installed could do with another 4Mb of RAM, but if you're just using *ClarisWorks* you can get along fine with a 'mere' 8Mb...

Robert McMinn
Nottingham

QuickDraw GX still seems to have its work cut out for it if it's to genuinely catch on, but more GX-using programs are gradually surfacing. The latest is the professional DTP package UniQorn. *See our review on page 100 to discover if it's enough to convince you to get GX installed.*

Speed typing

ALTERNATIVE INPUT DEVICE

In MACFORMAT 36 you asked for information on unusual input devices. At the moment I'm typing this on one of my Microwriter Agendas. It acts as a keyboard for the Mac as well as a nifty palm-top computer in its own right.

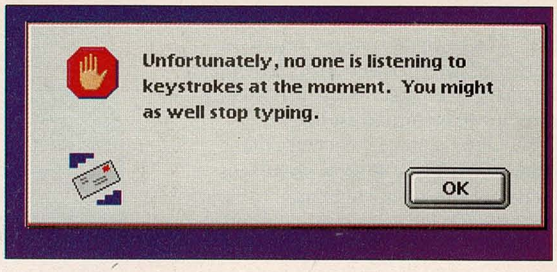
It takes one hand to hold it and, miraculously, only one hand to type. Sensibly it has five keys, one for each finger. As your fingers don't move around hunting for keys, it's both quicker and less tiring than a QWERTY keyboard. Because your fingers don't move between keys, you can type away from the Mac even when the going gets rough – like on the Underground.

It took me less than an hour to learn how to use it, and now I touch-type without having to watch the screen like a hawk. In the years I've had it, all it's ever needed is an overnight charge from the mains once a week. I hear some PDAs' demands for new Duracells can bankrupt you.

Tony Clelford
London N4

Wow. Have you considered a career in sales, Tony? The Microwriter Agenda is no longer being made, but there's still a core of enthusiasts who use the device; and Barnstable's Bel Air Electronics specialises in refurbishing old Agendas so that they're as good as new before offering them for sale. If you'd like more details, you can contact the firm on 01271 24759.

David Duffy got this really quite pleasant message, apparently from the e-mail program *Eudora*, while he was taking a break and reading the paper, he says, not realising that the paper was resting on the keyboard...



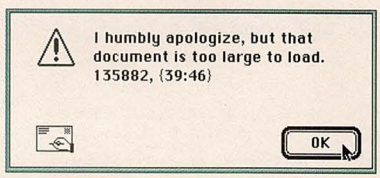
Ooh aah, Perform-ah

AND FINALLY...

While watching the Eurovision Song Contest I noticed that on Gina G's song 'Ooh Aah (Just a Little Bit)', the man behind Gina was using an electronic keyboard with a Performa all-in-one machine attached to it. This obviously shows that the Macintosh is an ideal sound-synthesising machine.

Mark Evans
Pontefract, W Yorkshire

Unfortunately, as Simon Bedford from Bath pointed out in a letter on the same subject, the Mac in question was actually switched off during the performance. Inexplicable, considering that Eurovision is as live as Top of the Pops. *Perhaps that's why the Irish triumphed yet again. Gina: keep it switched on next time, eh?* **MF**



One headed 'Nice Little Things Your Mac Says', from Peter Langan in Japan. 'Obvious what I was trying to do,' he writes, 'but liked the forelock touching tone of the apology. Being in Japan, it also seemed like a bow.'

DICTIONARIES FOR CHRISTMAS?

A response to the letters about the *Oxford English Dictionary* CD-ROM.

Alex Lewis [MACFORMAT 32] says its price puts it out of the reach of 'struggling authors' – undoubtedly true, but apart from an allergic reaction to the effect of Christmas on his bank balance, his problem (and it's a depressingly common one) is that he has absolutely no idea what the OED is designed for.

The struggling author would be better served spending the money s/he gets from selling rejection slips to a paper-recycling firm on a good thesaurus, either in hard copy or as an add-on to a word-processor. Anyone who needs to understand the meaning and use of unfamiliar words would be better off with a modern (and much cheaper) dictionary such as the Collins *Cobuild* or the new Cambridge *International*, both of which are based on data from hundreds of millions of words of present-day English texts collected and analysed by language specialists, with mainframe software specially designed for this purpose, and have large numbers of examples from real texts (not made up by the dictionary writers) to illustrate appropriate word-use.

The *Oxford* dictionary is a *historical* dictionary. Entries start with a complete history of the *form* of the word, going back to Anglo-Saxon times, and giving details of related word-forms in other Indo-European languages, often going right back to the hypothetical forms of the ancestor language of 3,000 years ago. The meanings and examples are then listed in historical order, the oldest first, so that a researcher can see how the use of a word has changed over the centuries, and discover when it first came into the language, and so on – for instance, the ancestor of our word 'silly' meant 'happy' or 'blessed' in the time of King Alfred. The present-day uses come right at the end of the entry, which in the case of a very common word can be several large and finely-printed pages long: not all that helpful for the aspiring scribbler seeking to pep up his prose!

The OED is in fact a unique research tool, a complete portrait of the English language in time and space. The CD-ROM version comes with search and sorting software which enables you to sift through hundreds of megabytes of data for information about the language that would require hours of eye-strain (and probably a slipped disc too!) with the hard-copy version, assuming it was possible at all in a linear, hard-copy format. For research into the English language, whether tracing its development over time or seeking to compare language use between different authors or different centuries, it's an invaluable aid. The university where I work has the CD-ROM version on general access on its campus network, accessible from any PC, for students and staff alike. This is obviously its most appropriate use, in spite of any advertising hype to the contrary.

Alex Lewis should stop bemoaning the fate of all those financially challenged authors and buy them a *modern* English dictionary for their next birthday! The people we should really be sorry for are students whose University can't afford the site licence to make the on-line OED available to them – with the cost of the CD-ROM at about 5% of an average PhD scholarship and 25% or more of a maximum undergraduate grant, you can forget about personal copies!

Naomi Hallan
Luxembourg/Trier University, Germany
via FutureNet

Fair point about the purpose of the OED, but we do seem to be agreed that the price should be lower...

A MULTIMEDIA EXPLORATION OF HUMAN EVOLUTION

ORIGINS of MANKIND

CD-ROM
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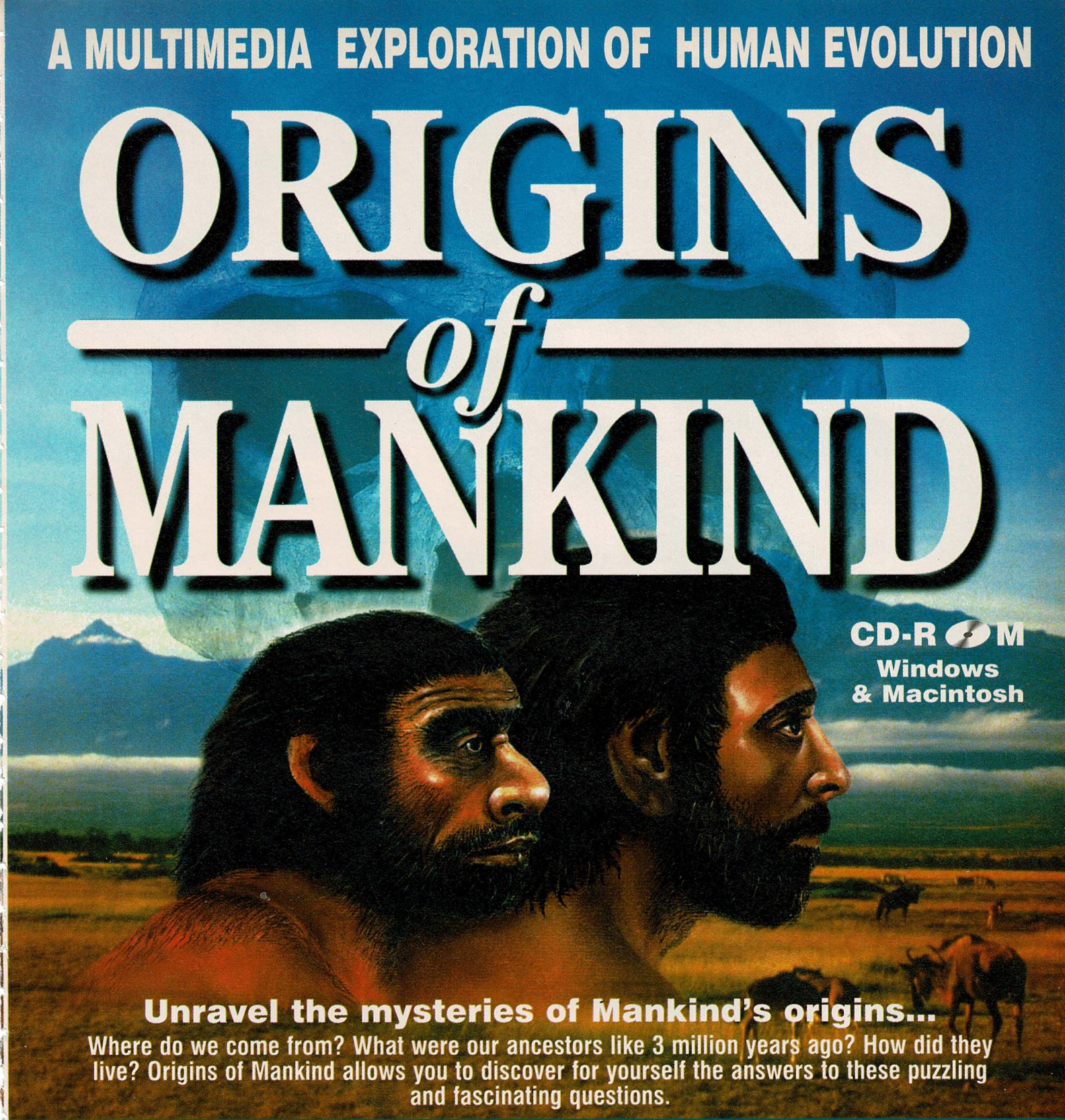

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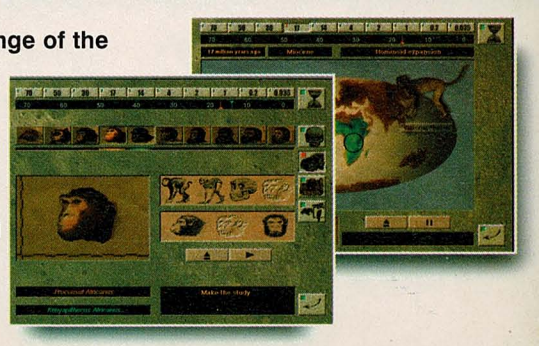

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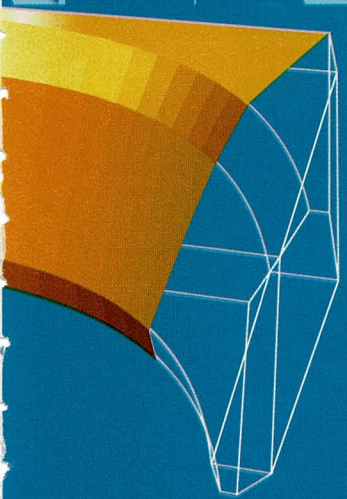


Type needn't be just the grey stuff between pictures – you can create a dazzling range of text effects on your Mac. Alistair Dabbs seeks out the software...

No-one doubts the power of the printed word. Since its introduction in Western civilisation by Gutenberg (although it's said that the Chinese were using movable type centuries earlier), the printed word has been used to inform, promote, change public opinion and more. And we're not just talking about publishing magazines and advertising soap powder: it could be argued that the Protestant religion, for example, might never have got off the ground when it did if it hadn't been for widespread distribution of printed editions of Luther's theses.

Quite early on, people realised that the look of printed characters could give personality, even mood, to the words themselves. Typography was not an invention of graphic designers in the 1920s but of artisan printers in the 1520s onwards. However, right up until the late 1970s, the typefaces you used were set in stone... or to be more precise, cast in metal. If you wanted to stray from the dictated heights, weights and sizes you had to carve or draw the characters from scratch by hand.

Digital typesetting changed all that, and as every Macintosh owner knows, the Mac was the first affordable desktop computer that was able to use multiple typefaces on-screen, alter styles (from plain text to italic or bold) and print them out at any size – limited only by the capability of the application software.

Okay, history lesson over. Today you can squeeze and stretch type, rotate it, crush it and wind it around your finger. You can colour it, pattern it, personalise it and give it three-dimensional effects. With a Mac you can cast your own fonts and wield them like the artisans of old.

What you will need, though, is the right kind of software, and in practice this can be hard to nail down. After an evangelical approach to typography in the early 1990s, many software developers have grown cool to type manipulation for a variety of reasons, and many products have changed ownership, several times in some cases. At the same time, other companies have launched themselves into type design in a big way. The result is a buyer's market of once-expensive applications going for a song, alongside brand new Power-Mac-native type manipulators able to create effects the like of which you've never seen before.

At base level, you can buy four sorts of type manipulation software: a font creator; a dedicated stand-alone manipulator; a vector enhancement package with type support; and plug-in programs to enhance existing graphics applications. Over the next nine pages, we look at 16 products across all four categories to make your fonts flashy, freshen your faces and generally tart up your type.

LOSING FACE?

Johannes Gutenberg, acclaimed inventor of movable type and creator of the first mass-produced book – the so-called Gutenberg Bible – was not a visionary in business. After ten years living off borrowed capital, his business was repossessed shortly before the Gutenberg Bible was first printed in 1454.

Continued on next page

3D EXTRUSION | bastardised | BEVELED EDGE

Font creators

The ultimate in type manipulation has to be the ability to carve your own fonts. As you might imagine, the market for font creation software is highly specialised: while you can choose from several products, not all of them will survive to see the year 2000 in any shape or upgraded form.

Only a couple of years ago, for example, the big name in font creation was ***Letraset FontStudio 2.0.*** This program offers an interface similar to *Adobe Illustrator's,* which will appeal to an army of graphic designers, and enables you to map out a character's outlines in a familiar Bézier fashion (that is, using editable curves). Its strength, then, lies in a close family feel with other PostScript products. *FontStudio* can create both TrueType and PostScript fonts.

Originally designed by a firm called Ares, *FontStudio* is still available from software suppliers but Letraset no longer promotes it. In fact, recent Letraset marketing materials don't even mention it, and the company is now concentrating on its fonts, textures and filters more than application programs. But if you can get hold of a copy of *FontStudio 2.0,* it's worth the effort.

This has left the older and more established package ***Fontographer*** in the lead. For a long time developed by Altsys, the current version 4.1.3 of *Fontographer* is held by graphic specialist Macromedia. Again, this package uses Bézier curves for outline font creation, but with an inevitable leaning towards Macromedia's own *FreeHand* program in interface style.

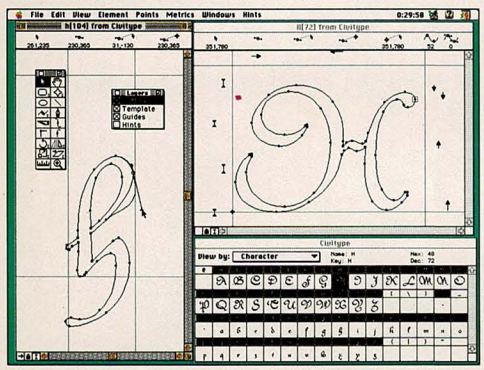
Fontographer is a true all-rounder, providing customisable facilities for hinting, automatic kerning and ligatures. You can even scan in hand-drawn characters, and the program will give you a rough fit-to-curve – a slightly tidied-up outline – to get you started. Unless you use a graphic tablet of some sort, this auto-trace facility is much preferable to creating outlines on-screen from scratch. It offers interesting possibilities for creating fonts from your handwriting or signature.

In addition to the ability (shared by *FontStudio)* to open up and customise existing fonts, *Fontographer* enables you to blend two fonts to create a unique third, and apply a calligraphic tool for special script effects. Usefully, you can import EPS graphics from *Illustrator* or *FreeHand;* significantly, you can edit and create Multiple Master fonts (see the 'Multiple Masters and QuickDraw GX' box for details of this versatile system).

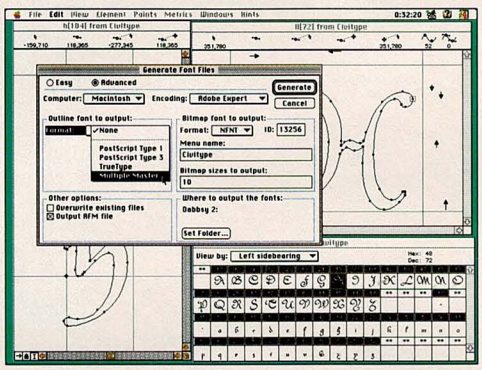
With *Fontographer* flying the flag of longevity and success, it will be interesting to see what happens to ***FontMonger,*** another font creation and management utility from Ares. Although Ares is better known for its PC products, it also produced Mac versions of its entire range with many unique features, including advanced PostScript font compression.

For this reason, Adobe purchased Ares in May this year. Adobe will continue to support current owners of Ares *FontMonger* (and another Ares package called *FontHopper)* for one year, but the long-term future of the product is uncertain. Ares' font management utility *FontChameleon* has been deleted from the product line-up.

In the meantime, Adobe is providing a utility called ***Font Exchange,*** which is freely downloadable from its Web page at **http://www.adobe.com/supportservice/custsupport/tsfilelib.html**. This will convert Type 1 fonts created in *Ares FontMonger for Windows* over to Mac format; you will need to be running System 7.5 or later to use the program, though. Naturally, Adobe is throwing most of its development effort into its own font management software *Adobe Type Manager* – version 4 is due for release in mid-August. It's not a type manipulation package; *ATM Deluxe 4.0* will enable you to activate and de-activate 'sets' of fonts (both Type 1 and TrueType) in



You'd think that creating a font would be very difficult. It may be time-consuming (at least 52 characters to make up), but it can be as easy as working in a regular vector graphics package...



Fontographer makes it much like working in its stablemate, *FreeHand.* All the hard work over, it even helps you to generate the complete font sets in the right format without much fuss.

FACE VALUE

Digital font designers feel that Francois Ambroise Didot's traditional point measurement of approximately 72 per inch should be exactly 72 per inch. However, some modern DTP packages *(QuarkXPress,* for example) enable you to revert back to the days when a point was 0.0148in and not 0.013837in.

JARGON BUSTERS

Anti-aliasing
The artificial generation of shaded pixels between adjacent coloured areas on-screen in order to give hard edges the illusion of being smooth on a normal 72dpi Mac monitor.

Baseline
The imaginary horizontal reference line on which running type rests.

Bitmap
A matrix of dots; a bitmap font is one in which the characters are made up of a specific number of pixellated dots rather than defined by vector outlines.

Extrusion
A means of generating 3D objects from two-dimensional cross-sections. Imagine squeezing toothpaste out of a tube with a nozzle of a particular shape, such as a cross or square.

Font
Derived from the word 'foundry' (a place where type was originally cast), a font or 'fount' used to mean a set of characters of a certain style at a certain size and weight. Today, it means a typeface character collection – Times, Goudy, Dingbats and so on.

Hinting
The process of adjusting a font outline to the monitor or printer resolution in order to produce the most recognisable and readable results at all point sizes. For example, hinting is used to prevent serifs from looking clumsy

Embossed | Overexposed | Outlined type

MULTIPLE MASTERS AND QUICKDRAW GX

Graphic designers who think the font world is locked into Type 1s and TrueType are missing out. While they're out looking for a type manipulation package to create special typographic effects, perhaps all they need is the right kind of font. Adobe and Apple have been offering their own idea of the new-age Mac font for several years now; if you haven't yet done so, now's the time to try them out.

Adobe's Multiple Master fonts are pretty easy to accommodate in your current set-up since they appear to work just like any Type 1 font and, if you have *Adobe Type Manager 3.5.1* or later, they are enabled automatically. A Multiple Master font has the ability to interpolate smoothly between two to four 'design axes'. This means you can intelligently and incrementally adjust a character's weight from light to black, its width from condensed to expanded, and so on. It's like having many variants on a typeface all packed into one dynamic font rather than a large and expensive collection of fixed ones.

The more recent Multiple Master fonts include optical scaling as one of their design axes. This works like an enhanced form of hinting, controlling the appearance of character details according to the point size they are output at.

Apple's QuickDraw GX isn't so easy to dive into because it requires a near-complete overhaul of your font set-up, but it offers more sophisticated font effects. QuickDraw GX is a revised Mac OS (Operating System) technology for handling screen and printer output, allowing extra features to be built into all vector graphics, including fonts. A GX font can not only be manipulated. much like Multiple Masters, but can also contain alternative character sets with swashes, ligatures, numeric fraction designs and more.

One drawback is that you have to subject all your existing fonts to a GX enabler routine. While this means you can keep using your old fonts under the new GX regime, certain printer driver-specific utilities on your Mac do not survive the transition. Your fax software will need to be upgraded and copies of programs like Acrobat Reader re-installed.

Another drawback is that the unique capabilities of GX fonts can only be utilised within GX applications (such as *LightningDraw GX* and *UniQorn).* But within these programs, the effects you can create are stunning. Text rotation, transparent colouring and mirroring are all provided by QuickDraw GX rather than the application. You can even have each character individually rotate 90 degrees on the same horizontal baseline. And QuickDraw GX supports the right-to-left and vertical scripts found in languages like Chinese and Arabic without further addition.

It has to be said that both Multiple Master fonts and QuickDraw GX demand more System RAM, and they might even make your filmsetting bureau wince. But they break the boundaries of conventional font technology and put more design power at your fingertips. And that's why you got a Mac, right?

■ *LightningDraw GX*, reviewed in MACFORMAT 36, is US$299 from LariSoft, 001 919 968 0701. *UniQorn* is reviewed this issue on page 100.

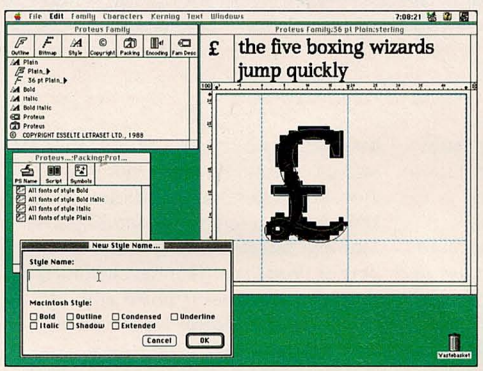
CONTACTS

■ *Adobe Type Manager Deluxe 4.0.* **Price:** around £58 on CD-ROM (including *Type on Call* font collection) or £70 on floppies; out mid-August. **Contact** Adobe 0181 606 4000.

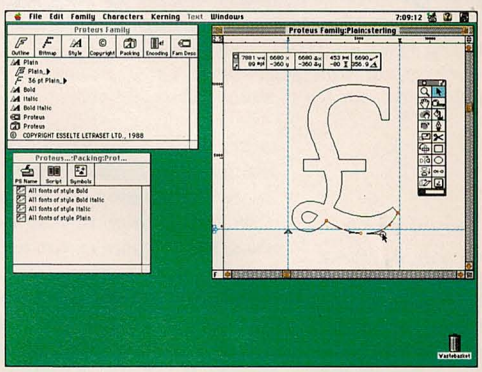
■ *Adobe Type Reunion 2.0.* **Price:** around £40, upgrade from earlier versions £24; out mid-August. **Contact** Adobe 0181 606 4000.

■ Letraset *FontStudio 2.0.* **Price:** £323. No longer supported by Letraset, but available from software vendors such as DabsDirect 0800 680000.

■ Macromedia *Fontographer 4.1.3.* **Price:** £540. **Contact** Macromedia 01344 761111.



Although not a current product any more, Letraset's *FontStudio* is actually a very clear and precise font creation package, even letting you specify how Type 1 bitmaps appear.



When you're creating the outlines for your new characters, *FontStudio* works very much like *Fontographer,* Bézier-style. The program is still well worth getting if you can find it.

much the same way as *Extensions Manager* handles sets of Extensions, preview and print samples of fonts you have installed (whether active or not) and smooth the appearance of fonts on-screen by anti-aliasing them. At the same time, Adobe will release *Type Reunion 2.0,* enabling you to group fonts any way you like and also view them graphically (as you can do now in *ClarisWorks)* within *any* Fonts menu. Both are sure to prove invaluable, whether you're perfecting a font you've made yourself or working with one of the many new 'designer' fonts available, which in turn show what *Fontographer* and the like can achieve.

Continued on next page

JARGON BUSTERS

at large sizes, and from vanishing altogether at small sizes.

Kerning
The amount of space inserted between pairs of characters, automatically or manually.

Ligature
Elegant joining of particular pairs of letters such as 'fi' and 'et' which have a natural tendency to crash in certain type styles. Ligatures are aesthetically pleasing but do not necessarily improve readability.

Pica/point/cicero
Traditional printers' units of measurement. Originally, there were 83 picas to 35cm, and 12 points to a pica (72.27 points to an inch). Now Mac designers use 72 points to an inch.

Swash
A stroke from within a character that is extended outwards into a flourish, as often seen in calligraphy.

Typeface
Strictly speaking, an overall category of similar type styles, such as 'serif', 'sans serif', 'script' and so on. Today, the term has become all but synonymous with 'font'.

Vector
Fonts or graphics defined by mathematical formulae, not saved as bitmaps. The advantage of these is that they can be generated from the formula at any magnification, so they don't pixellate or become jaggy when enlarged.

PERSPECTIVISED (PHERIZED SQUEEZED

Stand-alone manipulators

This is all well and good, but if you want to take existing fonts and create special effects with them without creating new characters every time, you'll need a type manipulator. Adobe has its foot in the door again, this time with ***TypeTwister.*** Far from being a serious design tool, it's actually a low-cost and rather fun package for mucking about with type, with features such as colouring, shearing and rotation.

As an indication of its low-end roots, the program comes with a bunch of pre-set effects, making use of particular colour sets, styles and other attributes. In addition, you can create and save up to 50 additional effects to apply in the future. It's not much use to someone with *Illustrator* or *FreeHand*, but it's just the trick for the home Mac enthusiast who wants to get unusual type effects into school projects, letterheads, greetings cards and so on. *TypeTwister* will work fine as a stand-alone package, but better still if you import (or even Publish-and-Subscribe) its creations into another program, such as a word processor.

At the moment, you can buy *TypeTwister* only by mail order from Adobe Shop, as part of a £58 bundle with *WildType* – 14 'wild' headline fonts.

Along similar lines, Brøderbund has been marketing its ***TypeStyler 2.0*** as a domestic purchase, possibly on the basis that it's a couple of years old now and unlikely to be upgraded. Worse, *TypeStyler* is getting hard to find in the UK, although large suppliers like MacLine are still advertising it, normally as part of *Print Shop*. This elusiveness is a shame, since it offers unusually sophisticated features for the price.

TypeStyler enables you to apply one of 45 pre-set 'envelope' shapes from a scrolling list. The envelope works like an outer skin to the text object, forcing the text to react like putty when you start pulling the envelope out of shape. In this instance, the envelopes are edited by familiar Bézier curves; there is also a useful Bézier mirroring facility to help you maintain the symmetry of the text object as you alter the envelope shape.

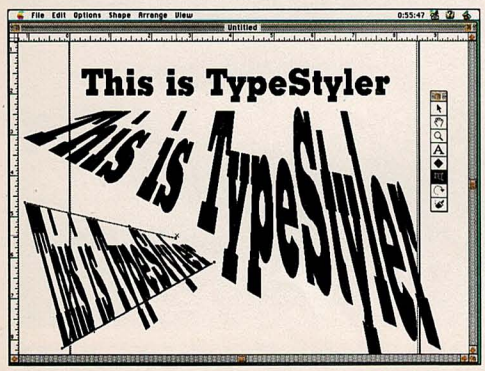
When it comes to colouring text, *TypeStyler* offers 35 basic styles plus a range of custom colour palettes, including the RGB and CMYK mixes used by many designers to achieve good colour accuracy. Most interesting of all is the ability to apply colour gradient fills to the lettering in linear, starburst or quite sophisticated logarithmic fashion. Where *TypeStyler* isn't so hot is in the finer points of kerning and certain special effects like drop shadows which are strangely limited.

Twisting and styling may not be enough in the '90s: the big fad of the moment, of course, is 3D images. You see 3D type on TV and on billboard adverts, and 3D animation is the order of the day thanks to *Toy Story* wizard Pixar. It's not surprising, then, that Pixar produced ***Typestry 2.1,*** a package solely designed to turn flat 2D type into fully-rendered and remarkably convincing 3D logos and headlines.

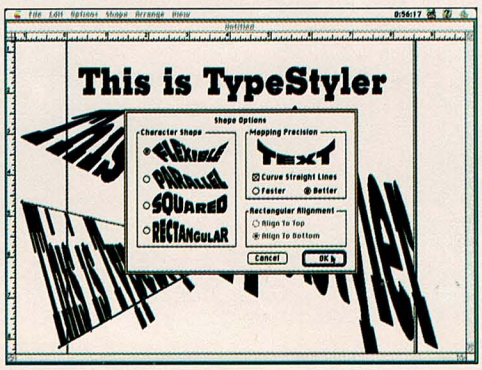
Typestry's big advantage is that it has a lot in common with 3D graphics packages in the way you approach object (in this case, type) enhancement. Taking the original vector outlines of the fonted characters, the program enables you to wrap not just colours but also photographic textures around them, apply realistic graduated shadows and render the lot to a high-resolution bitmap image. More than just a type program, *Typestry* enables you to add backgrounds and more.

All this comes at a cost in terms of RAM and especially speed: rendering scenes can take hours on older Macs. Try to generate a QuickTime movie – one of *Typestry's* cooler features – and you may as well leave the Mac running overnight.

Disappointingly, Pixar's success in the film industry has led to a voluntary withdrawal from the Mac applications market – and this despite the fact



Roll out the red carpet of fun... it's Brøderbund's *TypeStyler*, now integrated into the latest version of *Print Shop*. Wrap your text in an 'envelope' and it warps as you warp the envelope.

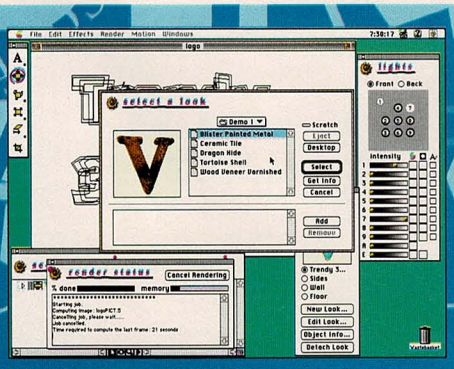


TypeStyler doesn't give you full outline control over type effects like *LetraStudio Envelopes* (see the 'plug-ins' section on page 42), but a selection of entertaining and quickly applied shapes.

ABOUT FACE

In the UK, the national preference for publication type is to put body text in a serif font (like Times) and headlines in sans serif (like Helvetica). Across the Channel, the national preference is completely the reverse.

Although *Typestry's* wireframe mode looks rather bizarre, it's your only alternative to long periods of waiting as even the Quick'n'Dirty render churns through.



Typestry enables you to apply any texture to the type objects you have created, but comes ready supplied with a small number of interesting effects...

... as you can see here. The rendered image is placed in a separate window as a PICT which you then can't edit or work on – or you can save out a QuickTime movie.

that the company is part-owned by Apple's co-founder Steve Jobs. Pixar will no longer offer technical support for the product other than to distribute FAQ documents (Frequently Asked Questions, a staple of the Internet). Its one parting shot was to provide a version 2.1.2 upgrade on its Web site, which simply turns *Typestry 2.0* and later into a PowerMac-native program. For more details point your Web browser at **http://www.pixar.com/products/cusp/index.html**

More current is another 3D package created specifically for font manipulation, ***StrataType 3D.*** While *Typestry* was released as something of a novelty, *StrataType 3D* is an up-to-date package intended to satisfy the current demand for 3D imagery in everything from graphic art to business presentations. An interesting collection of basic font transformation effects – including rotation, stretch, wave, circular and helix – is matched with genuine surface mapping and rendering features, used to add surface textures to 3D models. These include a library of surface effects and textures, plus highly customisable unlimited light sources.

Its file format support is unusual: while you can import fonts and *Illustrator* files as you'd expect, you can also take advantage of StrataClip and StrataShapes libraries (common formats on clip art CDs), and even export files as DXF for inclusion in other 3D graphics packages. The rendering support is extensive to say the least, covering everything from bump mapping and glossiness to alpha channels and specular highlights. *StrataType 3D* is a large and processor-hungry package, but offers an affordable and well-supported 'way in' to 3D for typographers.

CONTACTS

- *Adobe TypeTwister & WildType.* **Price:** £58. **Contact** Adobe Shop 0131 451 6888.
- Brøderbund *TypeStyler* (now integrated into Brøderbund *Print Shop Deluxe*). **Price:** £39.99. **Contact** Brøderbund 01429 890873.
- *Pixar Typestry 2.1.* **Price:** £234. No longer supported by Pixar, but available from software vendors such as DabsDirect 0800 680000.
- *StrataType 3D.* **Price:** £116. **Contact** Gomark 0171 731 7930.

Vector enhancement

For 3D effects without the processor overhead, you should try one of a number of vector type enhancement products. One of the first was Ray Dream's ***addDepth,*** currently at version 2.0. It does like to use as much RAM as you can afford to throw at it, but in terms of sheer speed and ease of use it leaves 3D rendering packages standing.

The *addDepth* approach is simply to take 2D vector artwork and extrude it, colour it and apply perspective views, keeping it in PostScript vector format at the end. It's not a complete graphics package in that you can't lathe out shapes within the program for converting to 3D, but you can type in the basic letters yourself.

The results are in keeping with the simplicity of the interface: competent and clean but not completely convincing. And yet the minimalist tool palettes and helpful clip art collection point to this being a program for the non-artist. Ironically, it has inherited many good things from Ray Dream's other products, not least a perfectly intuitive object rotation method – you simply have to drag on the corners of a bounding box.

Along similar lines but more sophisticated, Adobe's ***Dimensions 2.0*** would be the alternative choice for the design professional. *Dimensions* comes with its own object creation tools, including a lathe for creating 3D objects out of a single outline shape, and offers more flexibility in what you can do. Again, extruded type remains editable as type at all times, and it can be reverted to 2D and then wrapped around other 3D object surfaces if you wish.

As in *addDepth,* you can alter the beveling of edges and apply a perspective view, but *Dimensions* goes further with the surface rendering. Here, you can use Pantone or CMYK colours, specify a gloss level and map *Illustrator* patterns over the 3D text. You can't, however, apply image textures to text: for this, you need to export the PostScript file to another application. Perhaps for this reason, *Illustrator 6.0* now comes bundled with *Dimensions 2.0* on the CD-ROM.

This means that if you're standing on the verge of buying a box-load of graphic art software you might want to check out exactly what you get with the **mainstays of vector design** on the Mac, *Adobe Illustrator 6.0* and *Macromedia FreeHand 5.5.* Quite apart from bundled programs, you can also apply a variety of special type effects quite easily in both packages without resorting to extra-cost plug-in filters, including running text along an irregularly curved path.

If you're prepared to sacrifice the ability to edit the text at stage one, both packages enable you to convert

PUT A NAME TO THE FACE

Before standardisation on the 'point' system at the turn of the century (with about 72 points to the inch), 8pt type was variously known in the print industry as 'Brevier' in England, 'Petit Texte' in France and 'Testino' in Italy.

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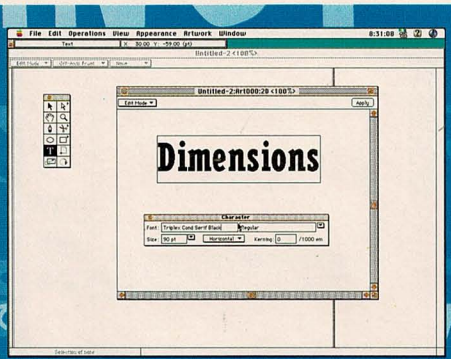
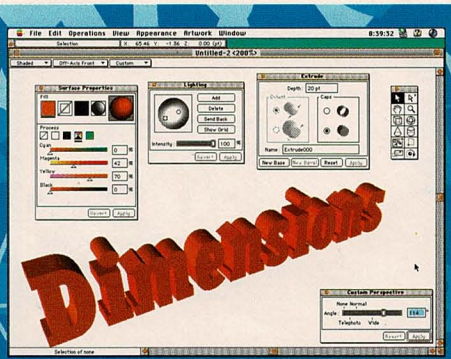
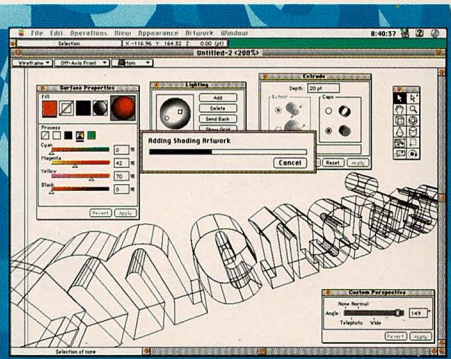






Setting type along a path
Setting type along a path

uncertainty spiral down into a path of uncertainty spiral down into a path of

GRADIENT FILL

Specular's *LogoMotion* can be used for all forms of 3D animation, but is designed with flying logos and other easy effects in mind. The drop-down menus are gorgeous.

While it's always quicker to work in wireframe mode as shown here, *LogoMotion's* rendering engine is extremely fast and – other software companies please note – fully interruptible.

fonted text into editable vector type outlines. This makes many more effects possible, including some clever twisting and shearing effects, plus the ability to apply gradient colour fills across entire strings rather than letter-by-letter. *FreeHand* now comes with its own custom Xtras palette for applying special shape effects. (In fact, the sample effects along the top of these pages were generated using *FreeHand.)*

Better still, those who have taken the QuickDraw GX plunge can take advantage of the extra special effects within a package like *LightningDraw GX*. Rather than trying to create the *illusion* of overlapping transparent coloured text, as you might using *Illustrator's* Pathfinder, *LightningDraw GX* actually does it, and keeps the text object live and movable at all times.

On the other hand, if you want a combination of font distortion features with 3D effects plus animation, you could take a look at ***Specular LogoMotion 2.0.*** Anyone with experience of version 1.5 should note that this is a significant upgrade: *LogoMotion* is one seriously clever 3D graphics package. Despite this, it is also very obviously targetted at the entry level.

These two aspects combine in the interface, which has more in common with *Fractal Design Dabbler* than the usual arcane tool palettes of a 3D graphics package. Menus are accompanied by thumbnail representations of the command you are about to choose. And yet, the package shares a generous amount of the functionality of its big brother *Infini-D*. In addition to the creation and importation of vector objects, you can give any Type 1 or TrueType text 3D volume and add a textured surface from an extensive library of wood, marbles, metals and so on.

The key feature is, as the name suggests, animation. *LogoMotion* is expected to be used mainly by business presenters trying to create flying logos, but its potential for graphic artists taking their first step in 3D is exciting too, not least because the program is so uncomplicated. A series of pre-planned fly-throughs are supplied, so that you can send your 3D rendered type spinning along a predetermined path, and these have to be the easiest to apply we've seen in any 3D package of any kind.

Video editors and flat artwork designers alike are also well-served by *LogoMotion's* automatic masking, which means that you can quickly composite your creations into *Photoshop*, *Premiere* or *VideoShop*.

THE FACE IS FAMILIAR

The 'lorem ipsum dolor' dummy text used for filling out design roughs is actually a mixed-up passage derived from Cicero's 'De Finibus Bonorum et Malorum', written in 45BC. It was first used as dummy text to create a specimen book in the 1500s, and has remained largely unchanged ever since.

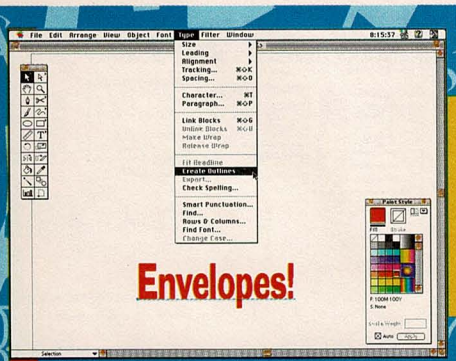
CONTACTS

- *Adobe Dimensions 2.0.* **Price:** £135. **Contact** Adobe 0181 606 4000.
- *Adobe Illustrator 6.0.* **Price:** £411. **Contact** Adobe 0181 606 4000.
- *Macromedia FreeHand 5.5.* **Price:** £528. **Contact** Macromedia 01344 761111
- *Ray Dream addDepth 2.0.* **Price:** £88. **Contact** Principal 01706 832402.
- *Specular LogoMotion 2.0.* **Price:** £128. **Contact** Gomark 0171 731 7930.

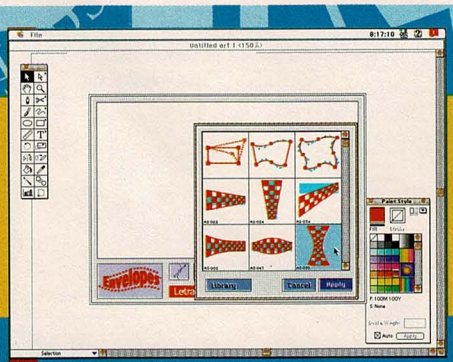
Plug-ins

Although you can do a lot in mainstream graphics applications without plug-in extras, the latter provide a good source of type manipulation capability. At the leading edge of this field is Letraset's ***LetraStudio Envelopes,*** an integrated plug-in for *Illustrator* or *FreeHand* that has replaced the stand-alone *LetraStudio 2.0* package.

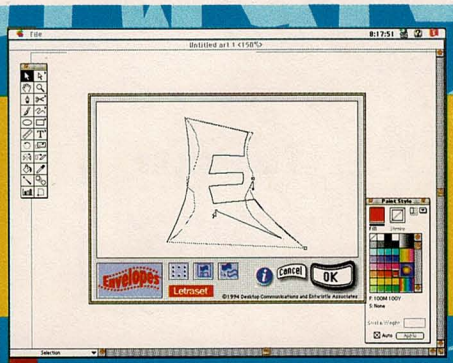
Envelopes works in a similar way to Brøderbund's *TypeStyler,* except it appears as a pop-up window from within either of the aforementioned vector graphics packages. The product



1 Letraset *Envelopes* works as a plug-in filter for *FreeHand* and (here) *Illustrator.* Type some text, set it to the font and colour you want, then convert it to outlines.



2 You're then presented with a library of basic envelopes shapes to choose from. If you have a custom library elsewhere, you can use that instead.



3 Having chosen one of the envelope types on offer, you can then edit it with Bézier curves to your heart's content within a separate window.

WAVES, WAVES, WAVES, WAVES, WAVES, WAVES, WAVES, WAVES, WAVES,

Soft drop shadow

IMAGES PASTED INSIDE

is also significantly more sophisticated, based on an 'envelope library' approach. The *Envelopes* Starter Pack comes with 40 or so envelope designs while the Deluxe pack offers over 200; additional envelope libraries can then be simply added on whenever Letraset decides to produce them.

A drawback is that *Envelopes* doesn't manipulate type as such – it requires you to convert text to outlines first – but its collection of perspective views, bursting effects and flag ripples can't be generated in *Illustrator* alone.

If you want to keep type as type, say for inclusion in a printed document, there are a number of *QuarkXPress* XTensions available. Datastream's ***SXetch Pad*** aims to make it easy to generate special text effects without forcing you out of *XPress* and into a graphics package. *SXetch Pad* provides an extra floating tool palette to the *XPress* interface, actually enabling you to draw shapes and Bézier curves directly into *SXetch* boxes on the page.

SXetch Pad is especially strong on type, though, such that you can run type along curved paths and continue editing both text and path. Text can be converted to outlines immediately and then filled with single or multi-colour blends. Although these kinds of effect are run-of-the-mill in *Illustrator* and *FreeHand*, the freedom of being able to create them within *XPress*, and then not have to worry about loose EPS files to include when you send a job down to the bureau, is refreshing.

Taking this one step further, Sparking Mad's ***PixTrix*** XTension for *XPress* also enables you to convert type to outlines, but this time to Bézier curved picture boxes. This means you can mask bitmap images such as photos inside any character or across a group of characters (like turning the characters in question into a sort of polygon picture box). *PixTrix* provides a floating Picture Position palette to enable you to move, crop, scale, rotate and skew the image you are masking into the type outlines.

Perhaps the most striking XTension of all is Strata's ***3D XT.*** This appears, to all intents and purposes, just like an *XPress* Xtension implementaton of *StrataType 3D*. You can freely bend and stretch character shapes within *XPress*, and apply extrusion levels to generate 3D effects, along with the full gamut of bevels, radius values and fillets.

Quite simply, *Strata 3D XT* looks just like a 3D graphics application when invoked, and it can optionally be used as a standalone program if you wish. *Strata 3D XT* enables you to map texture images onto your extruded type, and edit the position of the vanishing point from a separate camera view window. The rendering process includes anti-aliasing controls, metal surface relection and unlimited light sources. You are even provided with a selection of ready-made backgrounds, although you can of course use any bitmap image you like.

CONTACTS

- Datastream *SXetch Pad*. **Price** £269. **Contact** XChange International 0171 637 2966.
- *LetraStudio Envelopes*. **Price:** £88. **Contact** Letraset 0171 928 3411.
- Sparking Mad *PixTrix*. **Price:** £69. **Contact** XChange International 0171 637 2966.
- *Strata 3D XT*. **Price:** £116. **Contact** XChange International 0171 637 2966.

TYPES OF FACES

There are three types of PostScript font, distinguishable by the way they interact with your printer. Type 1 is Adobe's common downloadable 'soft-font' format, Type 3 is a third-party downloadable format, and Type 5 fonts are the ones built into a PostScript printer's ROM. (There is no 'Type 2', allegedly because that sounds too close to 'TrueType'...)

It takes all types

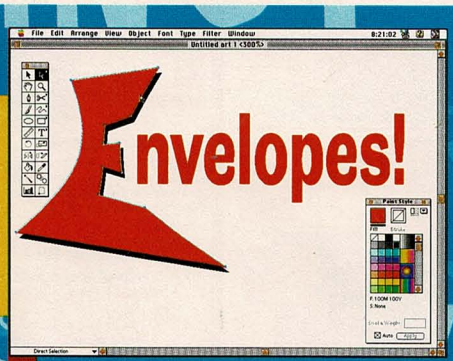
It's clear that type manipulation packages are going through a period of change at the moment, with the old crowd gradually making way for highly sophisticated animated 3D effects. If getting fonts onto the Mac in the first place was the last great type revolution, consider the unrestricted enhancement and development of those fonts as the next. The change will come with the help of new applications and plug-ins, sure, but also because of the inevitably increased efficiency of the next wave of font technologies. In the place of heaps of large font files will come smaller, more compact and highly portable typefaces – with Web implementation as the driving force.

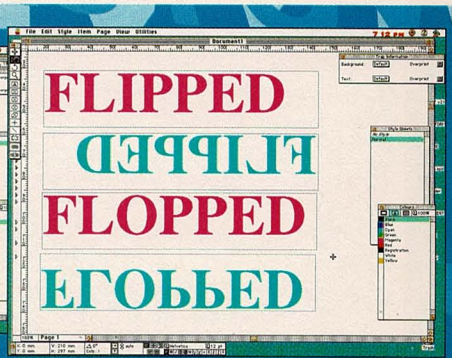
In an effort to make richer Web pages possible, Adobe and Microsoft, for example, are working jointly on what they hope will become a new cross-platform, universal, font standard, OpenType. The idea is to define a 'font object' within HTML (HyperText Markup Language, the code used to define Web pages), then to ensure that Web browsers can recognise that object and render it accurately. The OpenType fonts will offer all the features and extended character sets of other new font systems, but each font will be highly compressed to minimise download time – and you'll only need to download the characters used in a Web page, not the whole font.

In Web design as with any approach to type manipulation, the aim is the same: to go beyond the limits of conventional Mac font usage and think visually once again. **MF**

NEW FACES

Confused by all the font formats? Then prepare for another called OpenType from collaborators Adobe and Microsoft. It's something of a cross between Type 1 and TrueType, and is intended to become a new universal font standard.





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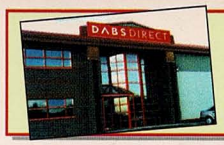

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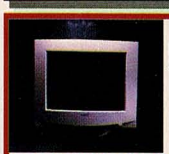

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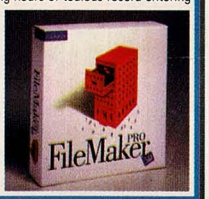

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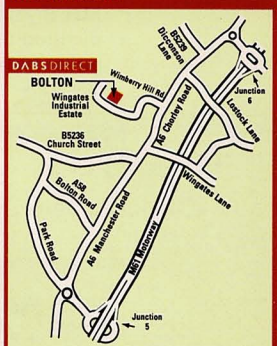

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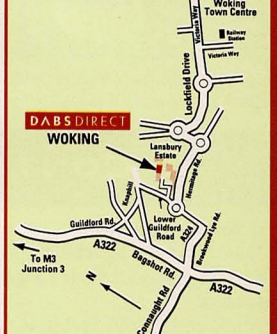

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Enabling the future

Tomorrow's technology is here sooner than you think: in a special MACFORMAT series, Derek Smith discovers how people with disabilities are using cutting-edge ideas.

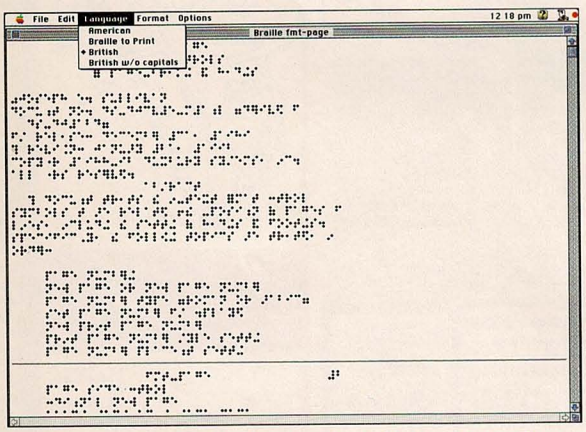
Lenses from Specialist Optical Source Ltd are effectively large, rectangular magnifying glasses that can be attached to almost any monitor.

TACTILE

The Optacon II from TeleSensory can convert normal print into vibrating shapes! When you move a tiny camera across the page, a bed of vibrating rods give you a tactile representation of the text under the camera.

New ideas are a constant feature on the Mac, often starting with a stumble as the technology fails to live up to the original concept, but going on to change the world. In the 1990s new technologies are maturing more quickly, and often come from unexpected quarters. Some of the most ambitious projects on the Mac are happening as designers create products for people with disabilities.

In this special report we'll look at the products which help you use your Mac if you're visually impaired. We'll mention many relevant companies you can contact for more information. We'll also look at the technologies involved, and the impact they may have on the whole range of Mac users.



Braille has many complex rules of construction, but Duxbury Systems has a program that is specially designed to handle it.

Visually impaired

We use the term 'visually impaired' in preference to 'blindness', not as a nod in the direction of political correctness, but for accuracy. Visual impairment can range from total blindness to having trouble reading 12-point text on a screen.

There are several simple solutions if you suffer from a mild impairment. You can use a large point size when writing, then reduce it when you're ready to print. Alternatively, most word processors, *ClarisWorks* included, provide you with the ability to zoom in on your work.

Another trick is to use a multiscan monitor. Normally, a 17- or 20-inch monitor will display more information on its larger screen. However, you can also use a multiscan display to show the same picture as a 14-inch monitor, but at a larger size. For more information on larger, multiscan monitors, turn to our group test, starting on page 64 of this issue.

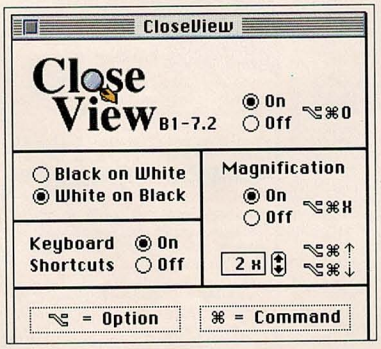
Another option is to use a lens from Specialist Optical Source Ltd. These lenses are effectively large rectangular magnifying glasses that can be attached to almost any monitor. The end result takes some getting used to, and won't suit everyone, but it could be ideal for you if you're already used to using a lens for reading.

Let's not forget Apple's free utility *CloseView*. It comes with the System software, but it isn't automatically installed. When it's activated, this Control Panel increases the size of the portion of the screen surrounding your mouse pointer. This does, of course, mean you can only see a portion of the screen at once, which can be frustrating. You also have the option to invert the screen colours – useful if you're suffering from some forms of visual impairment.

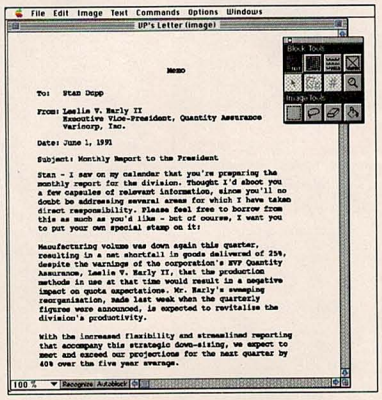
If you find it helpful, you might be interested in *inLARGE*. Broadly similar, this commercial product offers many more features. It's made by Berkeley Systems, creator of the excellent *outSPOKEN* (see A Word from the Wise, opposite) and the *After Dark* screen saver. Contact Don Johnston Special Needs for more details.

Input/Output

All these products help you to see what's displayed on the monitor, but at some point you'll want to commit to paper. If you have serious visual difficulties, this can often mean using Braille, and Duxbury Systems provides a range of relevant software. There's a word processor for Braille, which includes the appropriate fonts – and if



CloseView gives you a handy reminder that many word processors enable you to change the paper and text colour, which, with a bit of experimentation, could make your documents easier to read.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Memo
To: Stan Dopp
From: Leslie V. Early II
Executive Vice-President, Quantity Assurance
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Date: June 1, 1991
Subject: Monthly Report to the President
Stan - I saw on my calendar that you're preparing the monthly report for the division. Thought I'd shoot you a few capsules of relevant information, since you'll no doubt be addressing several areas for which I have taken direct responsibility. Please feel free to borrow from this as much as you'd like - but of course, I want you to put your own special stamp on it!
Manufacturing volume was down again this quarter, resulting in a net shortfall in goods delivered of 2%, despite the warnings of the corporation's NVP Quantity Assurance, Leslie V. Early II, that the production methods in use at that time would result in a negative impact on quota expectations. Mr. Early's sweeping reorganization, made last week when the quarterly figures were announced, is expected to revitalize the division's productivity.
With the increased flexibility and streamlined reporting that accompany this strategic down-sizing, we expect to meet and exceed our projections for the next quarter by 40% over the five year average.

You can have text read to you, using an optical character recognition program such as *READ-IT!*

CONTACTS

UK based companies

■ Don Johnston Special Needs 01925 241642
UK specialists in a wide range of products for the disabled.

■ Sight and Sound Technology 01604 790969
Mostly PC equipment. Provides Braille printers.

■ Specialist Optical Source Ltd 01753 888411
Magnifying lenses for any size monitor.

USA based companies

■ Berkeley Access 00 1 510 883 6280
or e-mail **access@berksys.com**
Produces *inLARGE* and *outSPOKEN*.

■ Duxbury Systems 00 1 508 486 9766
Specialists in Braille software and printers.

■ Hooleon Corporation 00 1 602 634 4503
Adhesive keytop labels in braille or large type.

■ Olduvai Corporation 00 1 305 670 1112
or e-mail **olduvaigy@aol.com**
Produces optical character recognition (OCR) software.

■ TeleSensory Fax 00 1 415 969 9064
Camera-operated tactile pad.

you're worried about Americanisms, there's a localised version available with British rules. Braille printers are available, and again, Duxbury Systems or Don Johnston Special Needs should be able to help you find one.

Optical character recognition (OCR) is one of those technologies, now found in many offices, whose development was partly driven by the desire to assist people with visual impairment. You can scan a page of text into your Mac using any standard scanner, but at this point it's just a large picture. OCR software then converts this into real text, as if it was typed in.

Once it has been converted, you can use text-to-speech software to read it back to you (see 'Plain Talking', overleaf). Generally, OCR is used to avoid typing, although it's not much faster than a good touch typist. If you're visually impaired, it can be used to 'read' any document. Speed is not as crucial, because you can be listening to one page while the next one's scanned in.

There are many OCR packages on the market, including *OmniPage* and *TextBridge* (see MACFORMAT 19). Olduvai produces *READ-IT!*, an OCR package with special features for the visually impaired.

Often what people need is information about what's available. Well, the Internet is stuffed full of information on every subject, including visual impairment. Check out the British Computer Association of the Blind at **http://www.rnib.org.uk/** or Apple's Disability Connection site at **http://www2.apple.com/disability/welcome.html**

A word from the wise

The best way to find out what equipment – both hardware and software – is available to help you if you suffer from a visual impairment is to ask people who are already making use of it. This issue, Adrienne Chalmers gives us both a personal and professional insight into how she uses her Mac.

Speak to me

My name is Adrienne Sinclair Chalmers. I have been totally blind since birth in one eye and, between 1985 and 1990, I lost most of the sight in my other eye. My vision is largely restricted to light and dark, although on a good day I can see the reflective bits on the harness of my guide dog, Poppy.

I was retired from the Civil Service on medical grounds in 1989, so I decided to learn a bit about computers and registered at a local college's Open Learning Centre. I learned to use the Mac there as light relief from the programming course I was attempting. Over the next year I was using bigger and bigger font sizes to accommodate my failing sight. After a couple of operations in 1990, I couldn't even make out 72-point text, and my access to the Mac was completely cut off for some time.

One of the major indignities which I had to suffer as a newly visually impaired person was being made to use PCs. Although I was grateful for anything at the time, the *HAL* speech program I used until three-and-a-half years ago was very inflexible. I did some training on *HAL* at a local Further Education college and with the RNIB, but found the whole thing very frustrating.

Outspoken

Then I learned of a Mac talking program called *outSPOKEN*, which comes from Berkeley Systems. With the help of my social worker I started applying for money from trust funds so I could get my hands on a Mac again. Eventually the Honeywood Trust acquired a Mac IIci and an Apple OneScanner for me, which I have on permanent loan. Edinburgh Voluntary Organisations Council, Guide Dogs and the Civil Service Benevolent Fund came up with the cash for most of the software.

The return of the Mac was not insignificant in my eventually being able to get a job, because it meant that not only could I write things (like job applications!), but also, I could more or less read again.

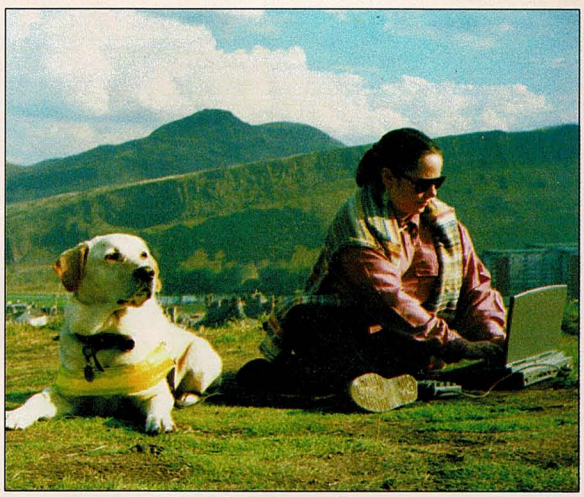
The voice of reason

How does it work? Unlike PCs, all Macs can talk; all they need to make them do so is the *outSPOKEN* program. It is installed extremely easily: all you do is slap the disc in and hold down three keys. You are then ready to go. It works on almost all word processing programs in ordinary use, with sometimes a few minor adjustments.

outSPOKEN is operated using the numeric key pad on an ordinary or extended keyboard. If you are using a PowerBook, or are going to use a lot of figures, you can add an external numeric keypad to make life a bit easier.

outSPOKEN reads what is on the screen at any given time. You have two cursors, the ordinary writing cursor and the reading cursor, which is the one driven by the numeric keypad. The 5 becomes select, and the keys to the north, south, east and west of that are the cursors. North and south take you up or down a whole line, and east and west take you right or left a word or icon at a time. Zero is select and drag, which enables you to move icons about. Other keys enable you to find a particular word or location on the screen, or to spell out the word you have just read or typed. You can also customise how the machine speaks to you, for example changing the pitch, speed and volume.

In addition to the machine at home, I have a PowerBook Duo at work, as seen in the photograph, and a souped-up LCIII with an HP Scanjet. These were paid for by PACT and installed by Jamie Munro of Don Johnston Special Needs. I can take the Duo to meetings, either to take notes or to refer to documents. I also use the LCIII for scanning with an HP Scanjet. The advantage of the latter is that it has an automatic sheet feeder, so you don't have to stand over the thing trying to get the pages lined up.



Having started computing using the inflexible HAL system, Adrienne Chalmers now uses a variety of Mac hardware and software, including a Duo, LCIII and HP Scanjet with *outSPOKEN* and *OmniPage Professional*.

All you need is an iron

The scanning software I use is *OmniPage Professional*, which can convert documents straight into a *Word* file. Documents for scanning have to be good-quality copies, with no folds in them. A vital piece of my equipment is, therefore, a small travel iron!

If I were starting from scratch with my equipment at work, I would get an ordinary PowerBook instead of a Duo. It really is quite hard to work *outSPOKEN* without a numeric keypad, and you have to have a MiniDock in order to plug one of these in. I await with interest *outSPOKEN 2*, which has been talked about for years.

WHO IS SHE?

Adrienne is 36 years old and a Community Development Worker for the Consultation and Advocacy Promotion Service (CAPS), an organisation that supports the rights of people using mental health services.

Continued on next page

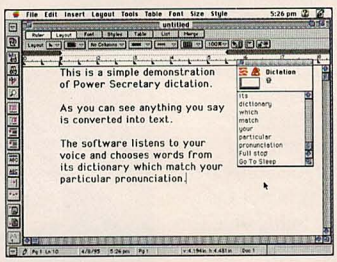
Plain talking

The Mac System software can read text out loud and recognise your voice. Could this revolutionise the way we use computers?

It talks...

It is a strange irony that Stephen Hawking, who has no voice of his own, can be instantly recognised by the sound of his speech synthesiser. But speech synthesis is also a crucial technology for the blind.

PlainTalk is a suite of Macintosh software that enables you to use your Mac to do two things. First, it can read text back to you, provided you have a compatible program, such as *SimpleText* or *Nisus Writer*. You highlight the desired text and activate the speech option, which in *SimpleText* simply involves pressing **[command] H**. If, say, your e-mail program doesn't offer this facility, you can copy the text and paste it into an application that does.


This is a simple demonstration of Power Secretary dictation.
As you can see anything you say is converted into text.
The software listens to your voice and chooses words from its dictionary which match your particular pronunciation.

If you want to dictate to your word processor, you need a program such as *Power Secretary*. Unfortunately it's expensive and needs lots of RAM. See What's New, MACFORMAT 29.

The quality and intonation of the voice is surprisingly good, especially on a PowerMac, which is capable of running the Pro version of the *MacInTalk* software, available on your System disks. There are several voices to choose from, so you can decide whether you want a male or female voice, for a start.

Unfortunately, the voices aren't yet good enough for you to use *MacInTalk* in preference to reading the screen, but as Apple engineers further tweak and improve the software, we may soon all use it every day.

...and it listens

It's the second half of *PlainTalk*, voice recognition, that fewer people know about. You may remember all the hype and excitement that surrounded the PowerMac when it was launched a couple of years ago. The feature that most caught my eye, and imagination, was voice recognition. It was to be absolutely free, as part of the System software, and ship with every PowerMac.

At this point in time I was teaching touch-typing to 11-year-olds. I realised that this was pointless, because by the time they left school, all computers would have voice recognition, something that would make life easier for everyone, especially the visually impaired.

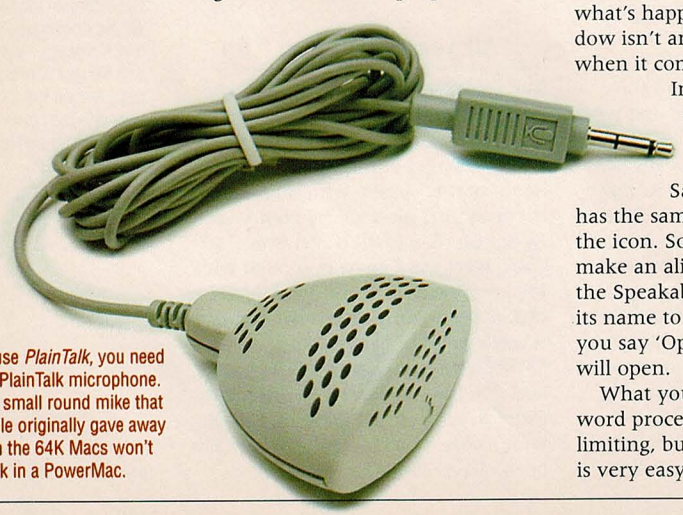
So, do you use voice recognition on your PowerMac? Do you know anybody that does? Probably not. All mention of voice recognition evaporated as the first PowerMacs shipped. People forgot about it, assumed it was another failed technology, and got on with doing things the way they always had.

But voice recognition isn't dead. In fact, it's not only alive, but also quite good. To use it, though, you need an input microphone. These used to be bundled with Macs, but Apple stopped this with the PowerMac, which requires the PlainTalk microphone. It seems a wasted opportunity. I would imagine that PlainTalk microphones cost Apple about £1 each to produce. If it bundled them with every PowerMac, it could boast that its computers come ready with voice recognition!

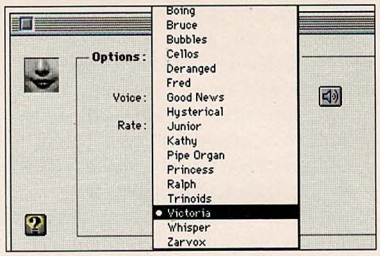
PlainTalk uses most of the same software as text-to-speech, installing just a couple of extra items. Once it's installed you'll see a new window that constantly floats over all the other windows. This is your Voice Recognition window, and it shows you what's happening. Luckily this window isn't an essential component when it comes to using the software.

Inside your System Folder is a folder called Speakable Items. In here you can put any icon, including aliases. Saying the name of that item has the same effect as double-clicking the icon. So, for example, you could make an alias of *ClarisWorks*, put it in the Speakable Items folder and change its name to Open Claris. Every time you say 'Open Claris', sure enough, it will open.

What you cannot do is dictate to a word processor. Admittedly this is very limiting, but it has an upside. *PlainTalk* is very easy to use, fairly quick, and requires relatively little RAM – around 3Mb extra. You don't even need to train the software to recognise your voice, and I found the recognition good, recognising commands about eight times out of ten. If it has trouble understanding the way you pronounce a particular word, such as 'Claris', you can get around the problem by renaming the alias to, say, 'Open Works'.



To use *PlainTalk*, you need the PlainTalk microphone. The small round mike that Apple originally gave away with the 64K Macs won't work in a PowerMac.

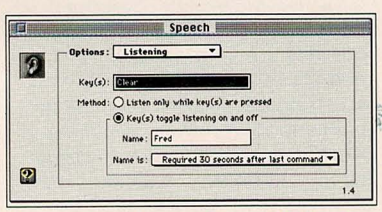


PlainTalk enables you to choose a voice for your Mac, but many of them are too odd to be useful.

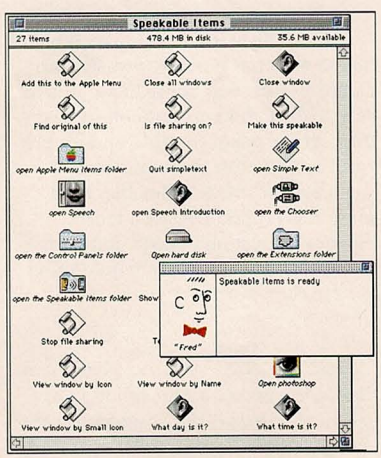
Easy automation

PlainTalk comes alive when it's combined with AppleScript. This is a simple programming language which enables you to control the Finder, and quite a few programs. You can run a script by double-clicking it. You could create a script which opens your e-mail program, reads your latest messages out loud, then quits the program.

I don't know why Apple is so shy about *PlainTalk*. Voice Recognition is a genuinely useful feature which will find favour with a great many people with special needs, as well as many others. Let's hope it's further improved and made a central part of future System software. **MF**



You can set up voice recognition so that it only responds when you start or finish a command with the name of your Mac.



When you're using *PlainTalk*, the Voice Recognition window floats above others on the Desktop.

WHERE TO GET IT

PlainTalk software is free as part of the System software but doesn't come with all Macs. For instance, it's on the CD that comes with a 7500, but not the 7200. You can download it from Apple's FTP site at **ftp.info.apple.com/Apple.Support.Area/Apple.Software.Updates/US/Macintosh/System/PlainTalk_1.4.1/** using a Web browser like *Netscape* or an FTP program like *Fetch*. See last issue's Internet feature for details of these programs.

NEXT MONTH

In MACFORMAT 41, we check out hardware and software that could be of use to you if a physical impairment makes using your Mac more difficult.

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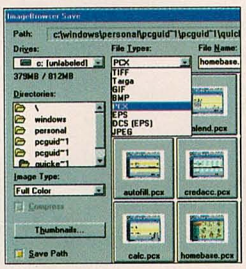
Graphic nightmares

Whether it's graphics from the Net or pictures from a PC, Rod Lawton reveals the traumas of working with graphics file formats and how to avoid them...

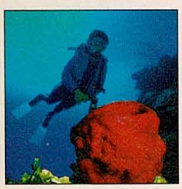
STUFFED

Or, more precisely, *StuffIt*. Go to Aladdin Software's Web site at **http://www.aladdinsys.com/#SFP**, where you can download the latest versions of *StuffIt* and find out what's new in the crazy world of compression.

How many times have you struggled to open, or indeed work with, a picture file that your Mac software either can't read or can't reproduce? It's a big problem for DTP professionals, who regularly have to deal with files that refuse to display properly or behave erratically when printed. But it can be a problem too for anyone who's designing a poster or an advertisement, a newsletter, a report or even a school essay.



If your graphics file originated on a PC, make sure it's saved in a format you can read. The TIFF format is one of the safest options for bitmaps, and always save vector data as an EPS.



Commercial photo libraries have adopted PhotoCD as their preferred format for picture distribution. To work with these files you need an industrial-strength image manipulation package like *Adobe Photoshop*.

Pictures come from a variety of sources and in a variety of formats. In MACFORMAT 34 and 35 we looked at how to deal with alien text files, but they don't begin to compare with the alien-ness of some graphics formats. Graphics are much more complicated to deal with: while text files consist of ASCII characters, control codes, header information and little else, graphics files come with the following complexities:

■ **Bit depth.** This term refers to the number of colours. It's no use trying to open a 24-bit graphic using an application that can only handle 8-bit colour, or, more likely, trying to save a photographic image in an 8-bit (256-colour) format.

■ **Colour model.** Most graphics files store their colour information as RGB (red, green and blue) values. However, some DTP files are saved using CMYK (cyan, magenta, yellow and black) colour. For example, *Photoshop* will save CMYK TIFFs, for four-colour printing, that give lesser applications big problems.

■ **Bitmap and vector information.** Most graphics are based on bitmap data, but some use vector information too – the Mac PICT format can, for instance. Files that can contain both vector and bitmap data are often called 'meta-files'. Unfortunately, some applications that handle PICT files – including *GraphicConverter* – can only handle the bitmap data. Translating vector information from one format (or one platform) to another requires special care.

■ **Compression.** Many of the files you download from the Internet will have been compressed to save space and reduce download times. Without decompression, your Mac software will not recognise these as graphics files at all.

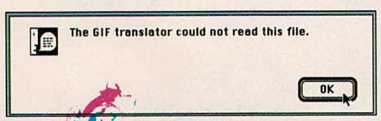
■ **Non-standard standards...** When is a format not a format? When programmers don't stick to the rules. Some programmers spot an opportunity to 'improve' the file format for their own purposes. The TIFF format has no fewer than six different automatic compression systems, and the Mac's reliable old PICT format comes in an assortment of different flavours – just ask anyone who's tried to output them via a PostScript imagesetter.

But don't panic! Life is too short to unravel the complex specifications of all these file formats. Instead, for practical purposes we suggest a rough-and-ready three-step strategy for success:

1. Open the alien file by whatever means possible;
2. Convert it into a reliable format;
3. Accept compromise!

1. Opening files

Our advice here can be expressed in just one (long) word: *GraphicConverter*. It's a shareware program by Thorsten Lemke which can be found on the MACFORMAT CD each and every issue. Why do we recommend it? Because it opens the most comprehensive and bewildering array of graphics formats you're ever likely to see. We'll be taking a closer look at *GraphicConverter* in a later issue, but for now it's enough to know that it is the single



Hurrah! *ClarisWorks 4* has an import filter for GIF files... it's just a shame it doesn't work. We'll say it again: use *GraphicConverter*.

Photo-realistic graphics files often consist of millions of colours, and all these additional colours need to be saved it you want to preserve the picture's depth. This means ensuring that your graphics package and chosen format support 24-bit images. For example, the GIF format used on the Internet and the paint tools in many multimedia authoring applications only handle 8-bit information (256 colours). If a photo-realistic image (left) is reduced to 8-bit colour (right), it becomes dithered. That is, the software tries to mimic subtle shades by mixing pixels from its limited colour palette. Once an image has been reduced to 8-bit colour, there's no going back to the higher setting.

EMERGENCY, EMERGENCY!

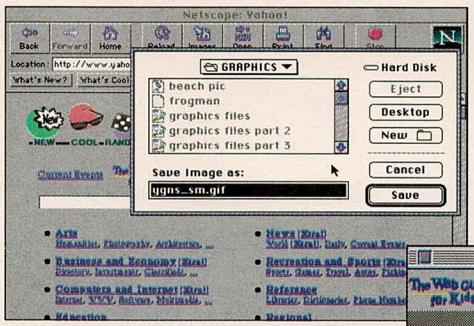
If you're a technical purist, do not read this panel. This solution is for when you can display the file but you can't save it, or you can't find a common file format to save it in. It involves 'grabbing' the screen – you do this by hitting **[command] [shift] 3** on the Mac or **[Print Screen]** on the PC – then importing it into your chosen paint program for any further work or conversion.

There are a few things you need to consider when using this approach, though. Is the image dithered on your screen? If it is, you need to change the monitor settings to show more colours. Or if the program you're using is the limiting factor, you'd best choose another.

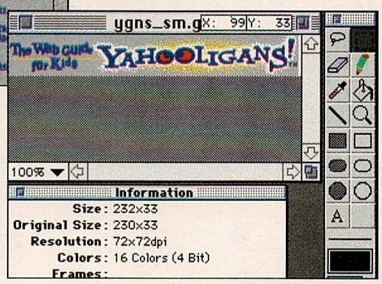
What if the display resolution isn't good enough? Zoom in so that the resolution is improved, then carry out a series of screen grabs. You can piece these grabs together in your paint program later, and it will look better when reduced. And if the image is larger than the monitor screen just grab the screen in sections and stitch it together later.

When you carry out a screen grab on the Mac, the file is saved as a PICT file on your hard drive. When you grab a screen on a PC, it's saved to the Clipboard. You then need to open a paint application like *Windows Paint*, paste it in and save it. The default format for *Windows Paint* is .BMP, which most Mac paint applications can open directly. If yours can't, use *GraphicConverter*.

It's a slow, tedious, and deeply unsatisfactory solution, but simply grabbing screens as bitmaps can be infuriatingly effective. It's a quick-and-dirty workaround that's especially useful if you want a simple bitmap image of a page created in *QuarkXPress*, for example, where the only alternative is to export a large, complex and hard-to-deal-with EPS file.



Most files you download from the Internet – especially logos – will be in GIF format, and you need trusty old *GraphicConverter* to open them. Note from the specs window that the logo is made up of 4-bit information (16 colours, in other words). The GIF format is excellent at minimising colour palettes and hence file size. This is why it's so popular on the Internet.



biggest weapon in your armoury.

GraphicConverter does have drawbacks though. While it's the ultimate weapon in the war against alien bitmaps, it doesn't handle vector graphics too well. This is a small but important omission. It's small because most graphics you encounter will be bitmaps; it's important because technical diagrams and illustrations are usually constructed using vectors. Of course, if the vector files were created on a Mac, you shouldn't need *GraphicConverter*, provided you have a professional application like *FreeHand* for EPS files or *ClarisWorks* for PICTs. You have more of a problem if the file came from a PC and has been saved in one of the PC's meta-file formats. See the 'File formats' box for a full list.

GraphicConverter's other drawback is that automatic de-archiving isn't part of its formidable repertoire. Many files downloaded from the Internet will be specially encoded and/or compressed, and PC files may also have been 'zipped' by their owner. Thankfully there is an answer: Aladdin Software's excellent *StuffIt! Expander* and *DropStuff* with *Expander Enhancer*.

If your rogue file is not a compressed archive, and *GraphicConverter* still can't open it, you have a problem. There are two more things you can try before you give up completely. First, if you know what graphics format the file should be, you can use a utility like *File Buddy* to examine and modify the file's creator and type labels. This is for more experienced users only.

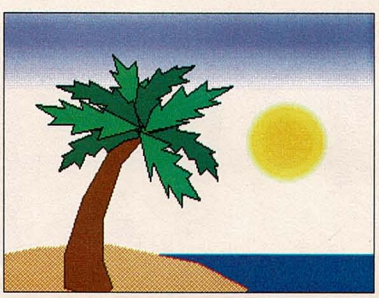
Check the labels for a standard file of that type to see what they should be (more on this next issue). Second, if you can contact the file's owner, try to agree a common file format and get them to send it to you again. If that's not possible, there's always the dirtiest solution of them all... See the the 'Emergency! Emergency!' box.

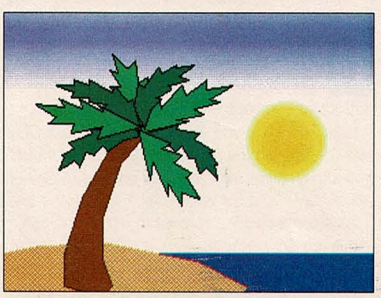
2. Converting them

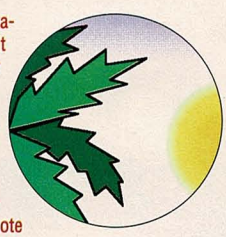
Once you've opened your rogue file you can breathe a sigh of relief. You now need to save it into a 'reliable' format. If it's a bitmap to be printed out on a mono printer, choose greyscale PICTs. Colour PICTs are reliable enough for Desktop use, but the format can be troublesome when sent to high-end imagesetters. Colour bitmaps are best saved as TIFFs, which is a much more reliable and robust format, although it's not always supported by lower-end graphics packages.

If it's a vector graphic, make sure you've managed to preserve the vector data. Vector information is contained in meta-files like PICT, CGM and WMF. Even the EPS format is a kind of meta-file, because it stores a bitmap version of the vector data for display purposes, as well as allowing bitmaps as a component of the vector image. Unfortunately, while *GraphicConverter* will cheerfully open PICT, CGM, WMF and EPS files, it will equally cheerfully discard the vector information, though not without warning you first (see the 'Convert More' margin note). Similarly, *Photoshop* will open EPS files, but instantly converts the PostScript data into high-resolution bitmaps. *ClarisWorks* will also open some EPS files but, again, dumps the vector information – this time without telling you. To successfully handle the vector information in EPS files, you need the might of *FreeHand* or *Illustrator*.

The vector information in CGM and WMF files is a bigger problem. No Mac application can successfully translate it, so your only option – if it *is* an option – is to call the file's owner and agree a common format. If you must have the vector data, EPS is the best choice. If you can get by with just the bitmap representation, *GraphicConverter* will oblige without complaint.







The PICT file is a meta-file format, meaning it can store both vector and bitmap information. The original illustration here (top left) was created in *ClarisWorks'* Draw module and contains vector information. Note from the enlargement (top right) how the picture scales smoothly as you zoom in. If we save this as a PICT file, it retains its vector information – until, that is, you open it with a paint package that can only handle bitmaps (in this case, *Color-It!*). All looks well at the normal magnification (bottom left), but zoom in and you can see how the image has pixellated (bottom right). Beware: once vector information is converted into a bitmap, it's lost forever.

3. Accept compromise

What do you need the picture for? If you're publishing a full-page, technical cut-away of a 747 engine, obviously it's important to preserve the vector information and colour of the original illustration. If, however, you're using a smaller version of the same picture to illustrate some marginal point, you can get away with just rescuing the bitmap part. Bitmap data is usually enough if you can use the picture much smaller than original size.

Another common problem is that the file's colours come out wrong. If this happens, convert it to greyscale and add a duotone tint! What if the fonts are substituted? Either put up with it or get in there with a paint package and fix it manually. The biggest hurdle is opening the image at all. Once you've done that, you can usually find a compromise or a redesign that overcomes any shortcomings. What are *Photoshop* and *Color-It!'s* special effects for, after all? **MF**

GRAPHIC FILE FORMATS

Here's a list of the file formats you're most likely to encounter, their file types (vector or bitmap) and their natural habitat (Mac, PC or Internet):

File name (or extension)	Type	Where you'll find it
BMP	Bitmap	PC
CGM	Meta-file	PC
Degas	Bitmap	Atari ST
EPS	Vector	Mac, PC
GIF	Bitmap	Internet
ILBM, HAM, IFF	Bitmap	Amiga
JPEG	Bitmap	Mac, PC, Internet
Neochrome	Bitmap	Atari ST
PCX	Bitmap	PC
Photo CD	Bitmap	Mac, PC
PICT	Meta-file	Mac
TIFF	Bitmap	Mac, PC
WMF	Meta-file	PC

VECTORS, SCHMECTORS

Photoshop copes with EPS files by doing what your printer does: converting them into bitmaps. These bitmaps are of a much higher resolution than the bitmap images that form the 'viewable' part of EPS files. Indeed, you probably wouldn't notice the difference in print, but it gives you the chance to apply *Photoshop* image manipulation techniques to files created in drawing and illustration packages.

CONVERT MORE

GraphicConverter can in theory translate vector information in CGM, WMF and PICT formats if you use the **Convert More** option. However, we could only get it to retain the vector data in WMF files (and not PICTs, surprisingly).

NEXT ISSUE

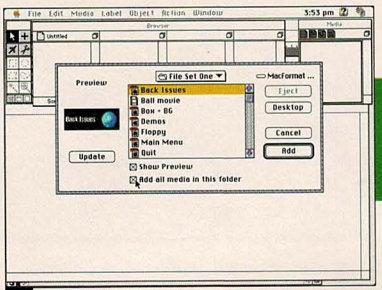
Next time we'll take a closer look at where your files may come from and some of the special problems you may face. Plus: the pros and cons of different formats – which ones are the most reliable to use?

Just browsing

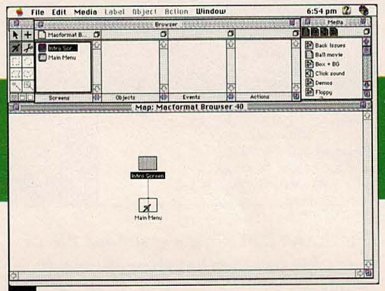
To round off our series on *Apple Media Tool*, Colin Dalziel shows you how our regular MACFORMAT CD Browser is put together.

EVENTS AND ACTIONS

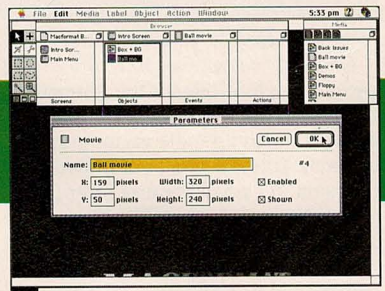
To add events and actions to your project, double-click in the Events or Actions window at the top of the screen as appropriate, then click and hold on the new icon which appears. A range of options that trigger these events or actions will then pop up on a menu for you to choose from. Scroll down the list and release the mouse button when you reach the option you require.



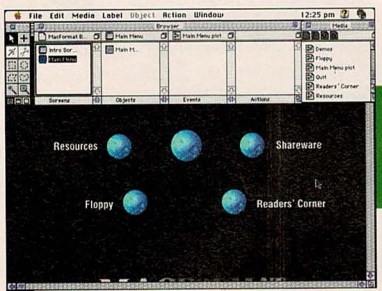
1 After opening *AMT*, select **Add Media** from the **Media** menu and import File Set One from the AMT Tutorial folder on the MACFORMAT 40 CD. You need to import all the files in this folder, so be sure to click on the **Add all media in this folder** check-box. Double click on the **Creation** tool (symbol shown top right), then click twice in the Map window to create two new screens to work with.



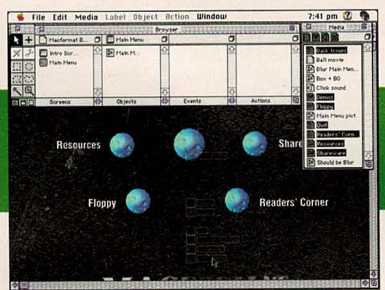
2 The first screen is the Intro Screen of the browser; the second is the Main Menu. Type the appropriate name under each of the new boxes. As the Intro Screen automatically moves straight into the Main Menu screen, you need to link the screens in the Map window. Select the **Link** tool (symbol shown top right) and click and hold the mouse button on the Intro Screen icon. Drag it onto the Main Menu icon and release the button. If you have connected the screens successfully, a line will join the two.



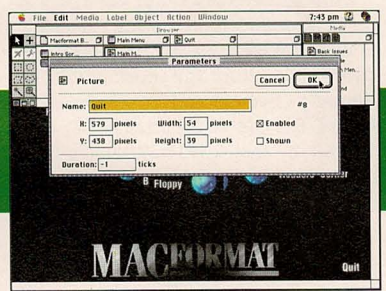
3 Drag the Box + BG icon from the Media window onto the Intro Screen icon. Double-click on the icon and you will see the MACFORMAT background in the display window that then opens. Place the QuickTime movie 'Ball movie' by dragging it from the Media window onto the Display window. Position the movie, either by lining it up by eye or by double clicking on it and then entering the co-ordinates **X: 159** and **Y: 50** into the Parameters dialogue box which appears.



7 Close the Display window by typing **[command] W.** This will give you access to the Map window. Drag the Main Menu Pict icon from the Media widow and drop it on the Main Menu icon. Your next job is to make the buttons on the Main Menu screen highlight when the cursor moves over them.



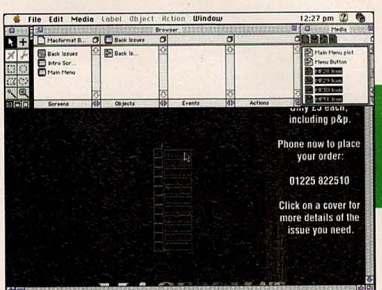
8 First, double-click on the Main Menu icon on the Map window. You will find seven files in the Media window, which will have the same names as the buttons on your screen. Select all of these and drag them onto the Display widow.



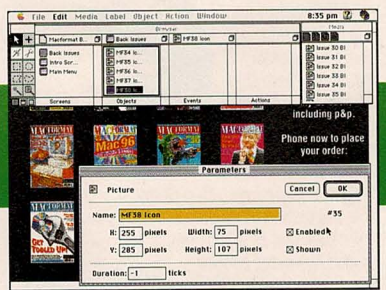
9 You need to position these objects exactly over the buttons. You can line them up by eye, or double-click on them and enter these co-ordinates into the Parameters box: Back Issues, **X: 91, Y: 63;** Demos, **X: 363, Y: 64;** Floppy, **X: 127, Y: 253;** Quit, **X: 579, Y: 438;** Readers Corner, **X: 359, Y: 254;** Resources, **X: 71, Y: 153;** Shareware, **X: 393, Y: 156.** You will also need to hide these buttons: double-click on each of the objects and de-select the **Shown** box.

ACTIVE AREAS

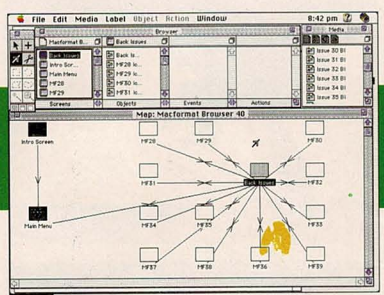
In our example we've used active areas for the Resources section to display information boxes. You can produce these using the **Creation** tool to draw empty boxes above each of the icons on the screens. Then use the highlighting technique from step 10, this time to make your information boxes appear rather than buttons.



13 Import File Set Two from the CD; again, it's in the AMT Tutorial folder. These are all the files for the Back Issues section of your browser. Drag the Back Issues Pict onto the Back Issues icon in the Map window, then double-click on the icon to see the background in place. The next task is to place all the icons, which will act as buttons, in their positions on the screen. Drag the 12 icons from the Media window onto the Display window.



14 Again, you can position the items either by eye or by using co-ordinates. The co-ordinates used here are: MF28, **X: 35, Y: 25;** MF29, **X: 145, Y: 25;** MF30, **X: 255, Y: 25;** MF31, **X: 365, Y: 25;** MF32, **X: 35, Y; 155;** MF33, **X: 145, Y: 155;** MF34, **X; 255, Y: 155;** MF35, **X: 365, Y: 155;** MF36, **X: 35, Y: 285;** MF37, **X: 145, Y: 285;** MF38, **X: 255, Y: 285;** MF39, **X: 365, Y: 285.** You need to make sure whoever uses your browser can get more information about the back issues, so each icon button takes them to another screen.

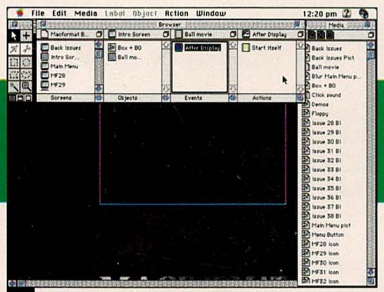


15 Close the Display window and return to the Map window. With the **Create** tool, add 12 new screens – one for each of the back issues. Form two-way links as you did in step 12, this time linking the new screens – each of which you should name after an issue number (MF28, MF29, etc) – and the Back Issues screen. Once you've connected the screens together, you can move the icons around without affecting the links, making it easier to see what you're doing.

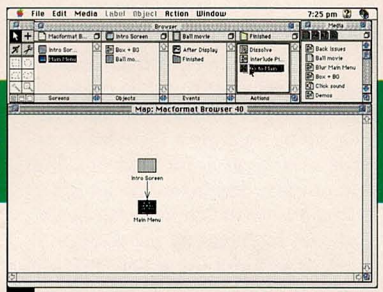
Apple Media Tool enables you to create your own interactive multimedia programs. Since we included it on the Cover CD of MACFORMAT 36, we have shown you have to get to grips with this powerful software. This issue you'll discover how we use *AMT* to assemble the MACFORMAT *CD Browser,* which displays the contents of the disc every issue.

You can create and save complete multimedia projects with this version of the program, but other people will also need *AMT* to be able to load them. If you want to make projects any Mac owner can enjoy, you'll need the commercial version of *Apple Media Tool,* which costs £428. Contact Claris on 0181 756 0101 for details.

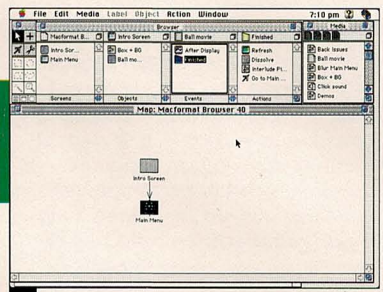
Now you've got the hang of *AMT* by following our tutorials, why not create your own project and send it to us so other MACFORMAT readers can see it on the Cover CD? Send your project on floppy disks or SyQuest 44Mb cartridge (returnable with large, strong stamped addressed envelope) to: 'AMT', MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.



4 To make the movie play when you start up, select the Ball movie object and add an **After Display** event (see the 'Events and Actions' margin note for details). From the pop-up menu that appears, attach a **Start** action to this event, so the movie starts playing as soon as it is displayed. Then add a **Finished** event. This will be used to add a link to the Main Menu screen. To smooth the transition between the Intro and Main screens, you'll need to add a transition and a transition picture before the link.



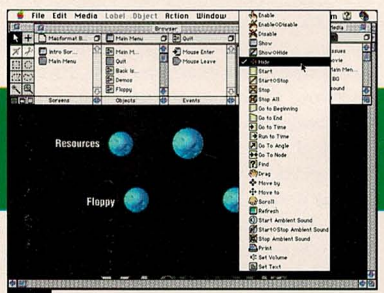
5 To add the transition, select **Add Effect** from the **Action** menu, click and hold on the No Effect icon that appears and select **Dissolve.** To add a transition picture, again select **Add Effect,** then select **Transition Picture** in the same way as you selected **Dissolve.** You'll need to specify which picture you want to use – in this case, look in the **Media** window, where you'll find a picture call 'Blur Main Menu'. Drag this across onto the Transition Picture icon.



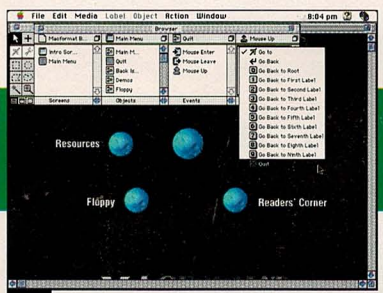
6 Now you have set up the transition you can actually move to the Main Menu screen. Simply select **Add Link** from the **Action** menu and then drag the Main Menu icon from the Screens window onto the Go To link you just created. This will cause your project to automatically move to the Main Menu window after the movie has finished.

ALL INCLUSIVE

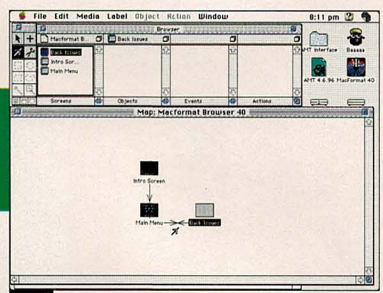
All the material you need to create this interface is on on this issue's CD-ROM. We have also included a completed browser in a format that will work on its own, alongside one in *AMT* format, so you can see how it was all put together.



10 With the Back Issues button selected, add a **Mouse Enter** event and add a **Show** action to this event. This will cause the button to highlight when the pointer moves over it. If you then add a **Mouse Leave** event and attach a **Hide** action, this will hide the highlight when the pointer moves away from the button. Select both the **Mouse Enter** and **Mouse Leave** events and copy them. You can then make the other buttons active simply by selecting them in turn and pasting the actions onto each of the buttons.



11 Next you have to make the Quit button work. Select the Quit icon from the **Objects** menu. Add a **Mouse Up** event, select **Add Link** from the **Action** menu and choose **Quit** from the pop-up menu. You're now ready to add the information screens to each section to produce the complete browser. We'll look at how to add the Back Issues information, but you can apply the same approach to each section.



12 Close the **Main Menu** display window using **[command] W,** so you can see the Map window again. Next, add another screen by clicking once with the **Creation** tool as you did in step 1. This will be the Back Issues menu screen, so name it **Back Issues.** It needs to be connected to the Main Menu Screen, but this time you need to be able to go both backwards and forwards. Drag the **Link** tool first from the Back Issues icon to the Main Menu icon, then release and drag the tool from the latter back to the former.

STILL AVAILABLE

If you missed the double CD-ROM edition of MACFORMAT 36, which included *Apple Media Tool,* you can still buy through our back issues service – see page 121.

16 You can now add the images. Drag each of the MF issue icons from the Media window onto their corresponding icons in the Map window. Next, you need to make the icons active on the Back Issues screen. Double-click the Back Issues screen from the Map window and select the MF28 icon. Add a **Mouse Up** event to the icon, then attach a **Link** action. Drag the MF28 icon from the Screen window onto the Go To icon to form the link. Repeat this for all the icons, giving each its appropriate target screen.

17 You now need to add the Menu button so that your user can get back to the main menu. Drag the Menu button from the Media window onto the MF28 screen, positioning the button in the bottom-right corner. Just as you did in step 16, add a link which takes you to the **Back Issues** screen. Repeat this for each of the screens to enable you to move back and forth between the screens and the menu. On the Back Issues screen, add another menu button and link it to the Main Menu interface.

18 The last stage of this section is to link the Back Issues button on the Main Menu to the Back Issues menu page, following the linking procedure you've already been using.

All the other sections of the browser are made up in the same way as the Back Issues section, so repeat the actions described in steps 12 to 18 to create each of the other five sections.

Putting on the Style

Using *ClarisWorks'* stylesheets can save you a lot of time and make your life much easier. Derek Smith shows you what you need to get started.

Fully functioning Stylesheets must have been one of the most requested features for *ClarisWorks*, and were finally provided in version 4. A Style is an attribute that you can apply to a character, word or paragraph, such as font type, text size, or colour; a Stylesheet is an organised collection of these attributes, ready to apply.

There are several reasons why you would want to use Stylesheets. Say you're writing an article in which you often need headings that are in a different font, size and text style from the body text. This entails frequent trips to the pull-down menus to change all the formatting. Not only does this take time, but it's boring, and that's not what using a Mac is all about.

With a Stylesheet, you can quickly and easily change the style of the different parts of your document. You start off by creating a Style for your body text, another for your headings, and possibly one for sub-headings. You can now switch between these Styles by highlighting the relevant block of text and using one click of the mouse button – much quicker than several trips to the pull-down menus.

Stylesheets also enable continuity: you can be sure that all your headings are identical. Nothing looks worse than one heading that's different from all the others. But there's something much more important to be gained too. When you've finished your document, you might decide that you'd like all your headings to be larger. Simply by editing the appropriate Style in your Stylesheet you can automatically change all your headings in a matter of seconds – to alter them manually, across perhaps 20 pages, would take an eternity.

Are you using them?

Many people don't take advantage of *ClarisWorks'* Stylesheets, partly because they are a new feature they haven't yet discovered, and partly because their implementation isn't as good as other *ClarisWorks* features.

To see the Stylesheet, choose **Show Styles** from the **View** menu. You'll notice there are already several Styles ready to use, but you can add to these or even delete ones you won't use. Each *ClarisWorks* document can have as many Styles as you want it to have, although some Styles, such as Table Styles, are module specific. There are four different style types:

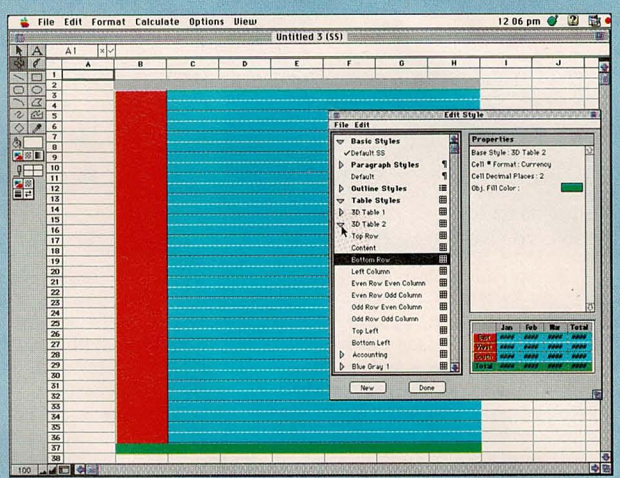
- **Basic:** these affect all the formatting options that apply to text, but not paragraphs. For example, font, size, style and colour.
- **Paragraph:** these control all the things that a basic Style does, plus all the ruler formatting items that affect whole paragraphs, such as alignment, tabs, indents and line spacing.
- **Outline:** these control outline paragraphs, a special type of paragraph used to help you create notes. Their complexity, however, means they would need a whole article to themselves to explain, so we won't go into detail about them here.
- **Table:** these are specific to spreadsheets, and can affect a whole range of cells. They are made from Substyles – for more details check out the 'Spreadsheets can look good' box on the left.

When you wish to apply a Style to

SPREADSHEETS CAN LOOK GOOD

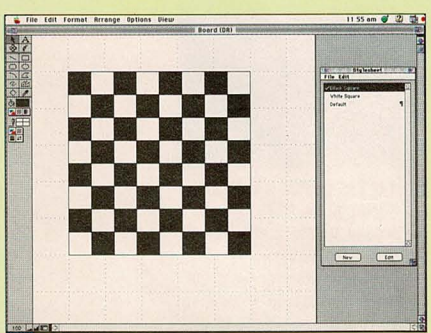
Stylesheets are most commonly used in the word processor, for storing text and paragraph formatting. This is because they originate from desktop publishing packages, but in *ClarisWorks* you can use Styles in all the modules, including the spreadsheet and graphics modules.

Spreadsheet Styles are a little different from normal Styles, because they're actually made up from many Substyles that each format specific ranges of cells. For instance, one Substyle will format the first column, another formats alternate rows, bottom rows, or many other ranges. This gives you a high degree of control over your spreadsheet Style. Now there's no excuse for dull looking accounts.

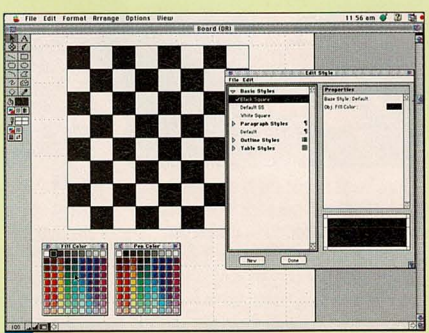


Liven up the most tedious of accounts with the Substyles powers of *ClarisWorks*.

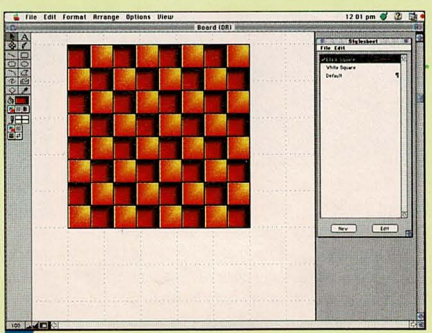
THE GRAPHICS MODULE



1 In the graphic modules, Styles control elements such as the Fill and Line colours.

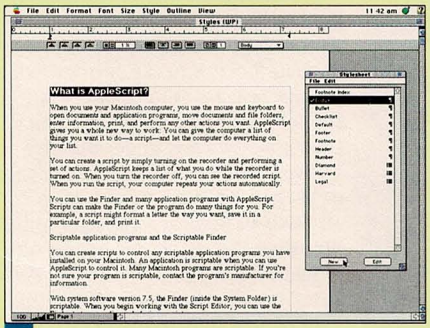


2 To create and edit these Styles, you have to choose new elements from the tool palette.

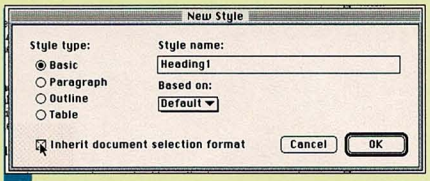


3 Instantly you can then change a whole series of objects, such as a chess board pattern.

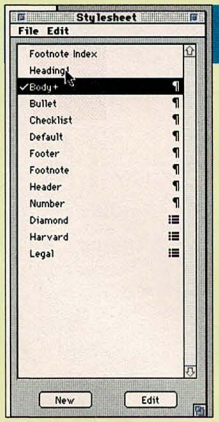
HOW TO CREATE A STYLE



1 Highlight some text and apply the desired formatting to it. Ensure that the text is still highlighted, then display the Stylesheet by choosing **Show Styles** from the **View** menu.



2 Click the **New** button on the Stylesheet, type in a name for the Style you have just created, and choose the Style type. Finally, select the **Inherit document selection format** button, and click **OK.**



3 The Style is now created and appears in the Stylesheet. But it is not yet actually applied to your selected text, so your last job is to click its name in the Stylesheet.

your text, first highlight the text to which you want the Style applied, then click on the name of the Style in the Stylesheet box. The text immediately acquires those properties, and the Style's name becomes highlighted in the Stylesheet. If you apply a Basic Style it will affect the highlighted area, but if you choose a Paragraph Style it will alter the entire paragraph.

Making retrospective global changes to your document is easy. You can edit a Style at any time, and all the text to which that Style is applied will instantly change. For example, if your text just spills over the page, you can make the body text one point smaller, or try a different font. If you decide that you want all your headings centred, then all you need to do is amend a single Style.

Not only are Styles very powerful, they're also very flexible. Although you can control all formatting options, you may often only want to control a few specific ones. For instance, you can create a Basic Style of font Helvetica and size 14 point, and apply this to the whole document. If you then want one word to appear in italic, highlight the word and choose **Italic** from the **Style** menu. You'll notice that because you've deviated slightly from the Style, it gains a **[+]** next to its name in the Stylesheet. This indicates that you've made alterations on top of the raw Style.

You can now alter that Style, changing the font from Helvetica to Palatino, for example. All the text that has that Style applied immediately updates, including the italicised word, which stays italicised. So the Style is a basis that you can expand upon; you don't have to create a new Style for each little variation.

Many people don't take advantage of ClarisWorks' Stylesheets, partly because they are a new feature

It's important to remember that each Style you create is document specific. It's likely that you'll want to create a series of Styles that can be used across many documents. We use *QuarkXPress* to put MACFORMAT together, and use the same style sheet every month to ensure uniformity.

There are several ways to do this in *ClarisWorks*. First, you can copy and paste Styles by choosing **Copy Style** from the **Edit** menu within the Stylesheet's menu bar – not the main menu bar. This Style can then be pasted into another Stylesheet. Alternatively you can export selected Styles into a special file, by choosing **Export Styles** from the **File** menu within the Stylesheet's menu bar. You can then import the Style into another document's Stylesheet.

If you have created a Stylesheet that you want to use on a regular basis, then perhaps the easiest method is to import it into a blank document, and then save that as a Stationery File. Then by opening the Stationery File you'll always have access to your regular Styles – although you should bear in mind that if you alter a Style in one document, it won't update other documents where you've used the same Stylesheet.

Using and editing Styles can be a little clumsy, but you'll quickly get used to them. They'll then offer you a facility that will genuinely speed up your work. Claris has given you the tools, so what are you waiting for? **MF**

QUARK QUIRK

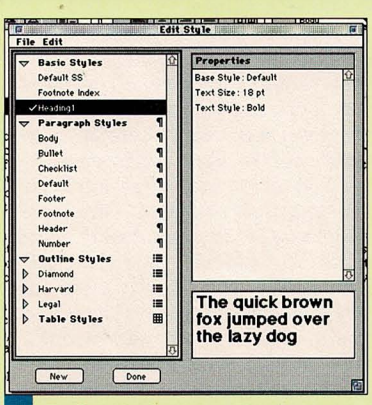
QuarkXPress' Styles always affect the whole paragraph. To get the equivalent of a Basic Style requires an extra plug-in! So feel good about being a *ClarisWorks* user.

PREVIOUS VERSIONS

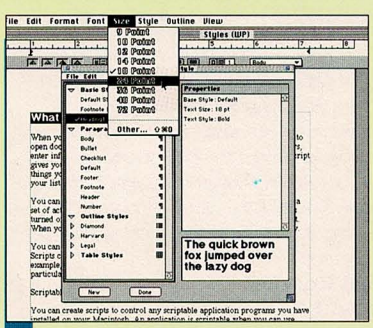
If you have a document containing some non-editable styles – available in earlier versions of *ClarisWorks* – they'll automatically be converted into a Stylesheet when the document is opened in version 4.

HOW TO EDIT A STYLE

1 In the Stylesheet, click the name of the Style you wish to change, then click the **Edit** button.



2 The Stylesheet expands to the right in order to reveal the properties of that Style.



3 Choose your Style's new properties from the standard pull-down menus. When you've finished, click **Done.** All the text which previously had that Style applied will then be updated automatically.

SAMPLE

In the bottom right-hand corner of the **Edit Style** dialogue box, you can see a sample of what the Style will look like. Click on the sample to toggle through different presentations.

MAC ANSWERS

Forget spanners, screwdrivers and WD40. Most of the time, your Mac crashes simply because of its software. Lindsay Bruce explains what you need to kill the bugs.

Hello and welcome to another gripping episode of MacAnswers, the section of MACFORMAT devoted to solving your Mac problems. Isn't your Mac a funny beast? On the one hand it's so helpful, easy to use, and a brilliant tool. On the other, it's a computer and hence it crashes, loses your files and beeps at you while feigning infuriating innocence. But you love it really, and want it to stay in top form. That's why MacAnswers is here – to cure all your Mac's ills.

If you've got a problem with your Mac, fill in the form on page 59 and send it in, or e-mail us at **macformat @futurenet.co.uk** with MacAnswers in the subject title. Sorry, but we can't reply personally or answer technical questions over the phone, because we're thigh-deep in network cables, up to our ears in monitors and swimming in a sea of cardboard boxes. Derek was last seen heading for the fax machine before he was ambushed by three servers and a ISDN line, Alex has disappeared, and the rest of us are holding the fort, hoping help will arrive before nightfall.

FLOATING POINT UNIT

Some Macs, including all PowerMacs, have a built-in floating point unit. This is a co-processor chip that specialises in arithmetic. Some programs, such as 3D modelling/rendering and spreadsheet applications, require an FPU to work. To find out which Macs do or don't have FPUs, see the gatefold chart in MACFORMAT 37. If you missed that issue, turn to page 121 to find out how to get a copy.

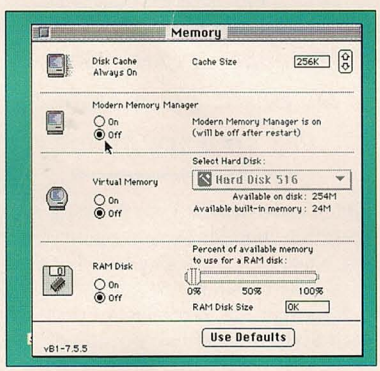
Floating hell!

ERROR MESSAGES

Q *I have a PowerMac 8100/100 with 16Mb of RAM. Sometimes I get a an error message saying 'Floating Point co-processor not installed', with a button inviting me to restart. But I know the Mac has an FPU, otherwise it wouldn't run my* Logic Audio 2.5.1 *music software. The message is rare, but it's annoying. What's going on?*
Vlad Kuryuk
Poland

A All Macs crash; it's an unfortunate fact of life. When it does, your Mac does its best to tell you what went wrong. The error messages you encounter were programmed into the Mac's ROM to cover all the possible errors it's likely to run into. However, sometimes it can't identify what's happened and it makes an educated guess at what went wrong – though it could be wildly off the mark.

You're quite right; your PowerMac 8100 does indeed have an FPU, as do all PowerMacs, built into the PowerPC chip. The 'FPU not installed' message is quite common on PowerMacs, and is known as a hardware exception error. It happens when your Mac was expecting something of its hardware and it didn't happen.



Turning off Modern Memory Manager in the Memory Control Panel of your PowerMac reduces the risk of older software causing crashes.

In practice, this is a general error and could be caused by almost anything. It most commonly occurs, however, if you're trying to run older, pre-PowerMac software. PowerMacs run non-PowerMac programs by emulating an older ('68K') Mac, but what they emulate is a 68LC040 chip – one without an FPU. If the software needs an FPU, it may find it can't make use of the PowerPC's built-in one and fall over, giving you this error. The surest fix is to upgrade to a newer, PowerPC-native version of the software.

If this isn't the cause, don't worry – it could be something as small as a micro-second's power fluctuation. When it happens, all you can do is restart. Rest assured, your Mac isn't damaged; it's just one of those things that happens now and again.

Errors like these tend to be comparatively rare, and if you get more than one or two a week then you've been unlucky. You can further reduce the risk of crashes by giving your applications plenty of RAM in the **Get Info** box, which is under the **File** menu in the Finder. If you have to use older, non-native software, try turning off Modern Memory Manager in the **Memory** Control Panel – some older programs don't get on with the PowerMacs' improved memory-handling.

Apple has updated System 7.5 to fix some causes of these errors and make PowerMacs more stable. The official UK System 7.5 Update 2.0, which updates your System 7.5 to version 7.5.3, was on last issue's Cover CD-ROM.

Bulging Wastebasket

DELETING DAMAGED FILES

Q *When I upgraded my LC475 to System 7.5, I found that it was very unstable and tended to crash at the slightest provocation. I've now upgraded to System 7.5.1, though, and it's much more stable. But while emptying the Wastebasket under System 7.5, the Mac crashed. There are now two items in the Wastebasket that I can't remove; a* FreeHand *file and an empty folder. I've tried many ways to delete these items, including various shareware programs that are meant to remove stubborn items, but to no avail. I keep getting an error message saying that the items could not be deleted because an error of type –127 occurred. Do you have any ideas?*
Jeremy Firth
South Croydon, Surrey

A The root of the problem is the crash you experienced while originally trying to empty the Wastebasket. Error –127 is defined as an 'internal file system error': this means that your Mac can't find all or part of the file to be deleted. Your Mac was obviously part of the way through deleting the file when it crashed, but didn't get a chance to update its Desktop files or the directory structure of your hard disk, so has lost track of it.

There are a couple of things you can try that should fix this. First of all, try rebuilding the Desktop by holding down **[command] [option]** on start-up. Once the Finder loads, you will be asked if you want to rebuild the Desktop on your hard disk. Click **OK.**

This goes through all the files on your Mac and builds a database of which file is where, which application each file belongs to, and what icon should be displayed in the Finder. Sometimes, if the information in the Desktop files is wrong, you can see files on your hard disk that don't actually exist! This may be the case with your Wastebasket.

If rebuilding the Desktop doesn't work, then there is a problem with the directory structure on your hard disk –

your Mac obviously thinks it should have these files in the Wastebasket, but it can't find them. You should run *Disk First Aid* on your Mac – you'll find this on the Disk Tools disk that came with your System 7.5 upgrade (or in the Disk Tools folder if you got the CD-ROM). *Disk First Aid* is Apple's disk repair utility, and it will fix many common disk problems that crop up from time to time. If *Disk First Aid* can't find or fix the problem, try a more sophisticated file repair program such as *Norton Utilities* or *MacTools*. Both cost about £115. For more details contact Symantec on 01628 592222.

If all else fails, your last recourse is to reinitialise (or reformat) your hard disk. Before you do this, you *must* back up all the files on your hard disk. If you have an external hard drive or a removable medium such as SyQuest, Zip or magneto-optical, then this is a straightforward file-copying exercise. If you don't, you'll have to fall back on the good old floppy disk.

Since floppies are slow and only hold 1.4Mb of data, backing up a large drive can take a while. To speed up the process and save on floppies, you should pack as many files as possible onto each disk. You can do this using a compression program such as *Stuffit Lite* or *CompactPro*, both of which are on this issue's Cover CD. These will compress the entire contents of your hard drive by up to 70% and segment the archives you create into floppy-sized chunks. Make sure you have a back-up copy of everything important.

If you don't have enough floppies to hold the entire contents of your hard drive, then you should at least save a copy of the Preferences folder from your System Folder. You will need to reinstall the System later, and backing up your Preferences will save you having to laboriously reset all your programs again.

We can't stress enough how important it is that you have copies of *all* your essential documents – your applications can always be reinstalled from the original disks (but do check that they're in perfect working order first!), but your documents are a different matter. If you have any shareware applications or System Extensions (including fonts, Control Panels, Extensions and sounds) and you can't remember where you got them or which disks they are on, make sure you back these up as well. Don't back up the the files you want to remove from the Wastebasket, though!

Once you're sure you've got everything important backed up, boot your Mac up from the Disk Tools floppy – just pop it in the disk drive as soon as you switch on or restart – or the System 7.5.1 CD (hold down **[command] [option] [shift] [delete]** when you start up). Then use *Apple HD Setup* from the disk to reformat your hard disk. Next, restart your Mac from the installer disk (or CD) and reinstall your System software. Lastly, reinstall everything that you backed up onto floppies earlier. You should find that the rogue file and folder have been banished from the bin forever.

This is a lot of hassle and a convoluted route to getting rid of a single file, but backing up your hard disk regularly is good practice and could save you much heartache at a later date. It also forces you to delete as much junk from your hard disk as possible, keeping your Mac nice and trim.

Fast forward

DISK FRAGMENTATION

Q *1. When I use the shareware disk defragmentation program* Fast Unfrag *I can only reduce my hard disk fragmentation to about 3% – about 76 files. Is there any way to reduce this further without spending a lot of money on repair programs? Can you copy a file to a floppy, delete it from your hard disk and then reinstall it from the floppy?*
2. I have a 13-inch monitor attached to my LC475. There is a black border all round the monitor, about half an inch top and bottom, and one inch left and right. Is there any way to get rid of this, as it is already a small monitor? The only external controls are brightness and contrast.
James Ashley Bach
London

A 1. *Fast Unfrag*, available on this issue's Cover CD-ROM, is a capable little shareware utility that will defragment your hard drive. Hard disk fragmentation occurs after several months of fairly intensive use of your Mac, particularly if you use a lot of graphics files. It happens when you delete a file from your hard disk, thus leaving a bit of blank space. When you create a new file, your Mac will try and fit it in the space you have left. If you keep adding to the file, however, your Mac has to find more free space on the disk to save it, so it splits it into two or more chunks and fills as many unused spaces on the hard disk as possible. In this way, your Mac is using its storage space more efficiently.

The drawback, though, is that your files open more slowly, as your Mac hunts all over the hard disk for the individual pieces. *Fast Unfrag* and commercial programs such as *Norton Speed Disk* collect all the file pieces together, then rewrite them back to the disk in one continuous block, hence reducing fragmentation. It sounds simple, but in practice you'll encounter a couple of hitches with this process.

Fast Unfrag is a shareware utility that will keep your Mac's hard disk from getting too fragmented. It's on the Cover CD and it only costs $10 for the shareware fee. See 'Fast forward'.

The first problem is that neither program can defragment files that are already open. This includes the invisible Desktop files on your hard disk, some System files and any documents you happen to have open at the time. The second problem has to do with the way *Fast Unfrag* works. Compared to the likes of *Norton Speed Disk*, *Fast Unfrag* is an basic program and can't deal with all fragmented files. It can't move unfragmented files to make space for newly defragmented files, whereas *Norton* can. Also, if your disk has less than 10% of its total capacity available for new files, *Fast Unfrag* can sometimes have problems defragmenting larger files.

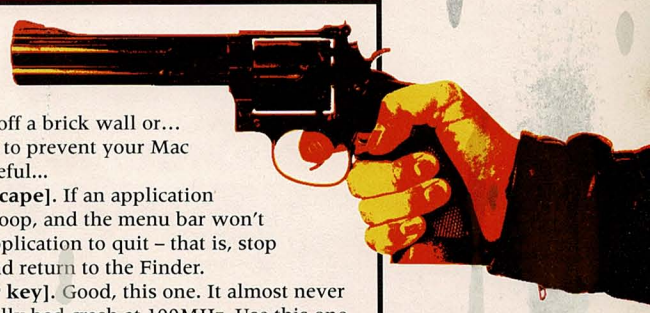
To be fair though, 3% is a fairly

Continued on next page

THE POWER KEY

We've mentioned the power key on your Mac a couple of times. By this we don't mean the main on/off switch on either the Mac's case or the monitor, but the power key on your keyboard. On the standard keyboard, it's the large rectangular button near the top left of the keyboard; on the extended keyboard, it's the recessed button on the far right. Both are embossed with a small triangle.

TROUBLE-SHOOTING KEYSTROKES



Knowing what magic keys to press when you get into trouble (or more precisely, when your Mac gets into trouble) can make the difference between smacking your head viciously off a brick wall or... well, not. Some of these are a last resort to prevent your Mac from crashing, while others are *really* useful...

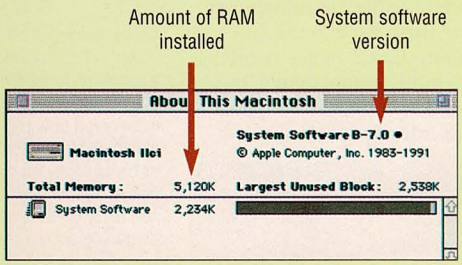
- Force Quit: **[command] [option] [escape].** If an application crashes or gets stuck in what's called a loop, and the menu bar won't respond, you can use this to force the application to quit – that is, stop execution of the program's code dead and return to the Finder.
- Reset: **[command] [control] [power key].** Good, this one. It almost never fails to restart your Mac, even after a really bad crash at 100MHz. Use this one when your Mac has frozen (that is, when the cursor won't move and none of the keys do anything).
- Interrupt: **[command] [power key].** This drops you into the mini-debugger, which looks a bit like an empty dialogue box with a prompt (the > character). To return to whatever your Mac was doing before you decided to try these out, type **G** and then press **[return].** Don't type anything else in – you may crash your Mac. So what good is this? Well, the interrupt command halts everything in its tracks – even the Operating System – so it's particularly handy if you suspect you have a virus or your Mac is caught up in some arcane process and you need time to think about what course of action to take.

The do-it-yourself problem-solving guide...

One of the most common causes of problems on your Mac is Extensions or Control Panels clashing in your System Folder. It's easy to check if this is the case. Restart your Mac and hold down **[shift]** as it starts up. Release the key when you get the message, 'Welcome to Macintosh. Extensions off.' If everything works, then the problem lies in your System Folder. The only way to work out which item is the culprit is by trial and error. Remove a few Extensions and/or Control Panels, then restart your Mac, without holding down **[shift]**. Keep on doing this until the problem no longer occurs and you've found the offending software.

If this doesn't work, try rebuilding your Desktop. Start up your Mac holding down **[command]** and **[option]**. You'll get a message asking if you want to rebuild the Desktop. Click **[OK]**, wait for it to finish and see if this solves your problem.

If you're still stuck, use the form opposite to write to us. We'll need to know a few facts about your Mac, so when you're in the Finder, select **About This Macintosh** from the **Apple** menu.



AV Macs and PowerMacs

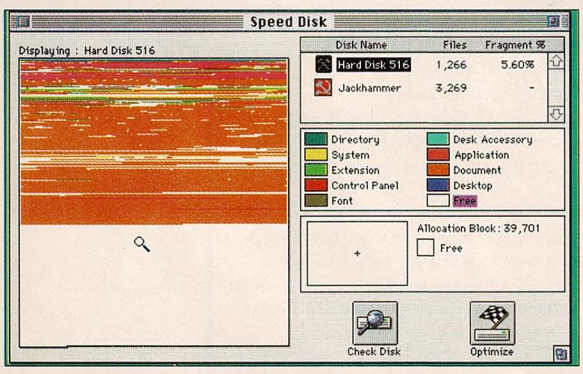
Some Macs come with additional hardware gubbins inside that enable you to do cool things with sound and video. These AV (Audio-Visual) Macs can record and play 16-bit stereo sound and video – features not yet standard on all Macs – giving you stereo CD-quality sound and colour-packed video. The first AV Macs were the Centris 660AV and the Quadra 840AV. Each of the first series of PowerMacs – the 6100, 7100, and 8100 – had AV options. On the current series, both the 7500 and 8500 are AV Macs as standard, although the 'AV' has quietly been dropped from the name.

small amount of fragmentation and you should only really worry when it gets to around the 10% mark.

If you want to defragment your hard drive without going to the expense of buying software, the only way to do it is to back everything up as you suggested, either onto floppies or an external drive. Then reformat the hard drive and then put everything back again. If you know which particular files are fragmented – something you can only really find out using *Speed Disk* – you could try copying them off your Mac, deleting them from your hard disk, and then copying them back again. The problem is that you have no control over where your Mac will save them, and the chances are it will be in much the same place as before. The truth is that you really shouldn't worry about it.

A package such as *Norton Utilities* will give you peace of mind, knowing that your Mac's hard disk is in perfect condition and your files are safeguarded. But if you can't afford a commercial utilities package, Apple's own *Disk First Aid* and *HD Setup*, along with shareware programs such as *StuffIt Lite*, *Fast Unfrag*, and *TechTool* (all three are included on this issue's Cover CD) are good, if slightly less comprehensive, alternatives.

Norton Speed Disk is supplied as part of *Norton Utilities 3.2*, which is available from Symantec and costs £116.30. For more information, or to order a copy, call the firm on 01628 592222.



Norton Speed Disk does a comprehensive and thorough job of defragmenting your hard drive. See 'Fast forward'.

2. I'm afraid there isn't a lot you can do about the black border round the edge of your monitor. All monitors have a black border around them, and its presence serves a dual purpose. First, it serves as a boundary between the on-screen image and the casing of the monitor itself. Your perception of colour at the edge of the screen is affected by light reflected off the edge of the casing, and putting a black border round the image reduces this effect. It also directs your attention to what's on-screen, instead of the monitor itself. Secondly, having what appears to be a large screen sells more monitors. If you look at the monitor when it's switched off, you tend to think that the images on-screen will be displayed right to the edges – it looks like a bigger monitor. The actual viewing area is much smaller though. Some monitors have an overscan feature which utilises as much of the screen as possible. The drawback is that images can vanish off the edge of the screen, making the monitors more useful as a presentation tool than for day-to-day work. Sadly though, your 13-inch monitor does not have this feature. If you want to see images bigger on screen, or in more detail, then your only option is to buy a bigger monitor. For more information about what's available on the market at the moment, turn to page 64 of this issue, where our review of eighteen of the best 15- and 17-inch multiple scan monitors begins.

Don't press that button!

MAC MINI-DEBUGGER

Q *If I hold down the **[command]** key and press the Power key on the keyboard of my PowerBook 150, a strange box with a cursor appears. What does it mean? I can type in it, but nothing happens when I press **[return]**. What does it do?*
Anthony Padmanathan
Chigwell, Essex

A You've found the Mac's mini-debugger. You can call this up either by pressing **[command]** and the Power key on the keyboard, or by pressing the interrupt switch found on some Macs, although not PowerBooks. This button varies in position from Mac to Mac: sometimes it's on the front, sometimes on the back. Wherever you find it, it will be a small, recessed bump in your Mac's casing and generally imprinted with a round indent. The debugger is a programming aid, built into the Mac's System to help programmers test software.

In actual fact, if you type some letters into the debugger and then hit **[return]**, your Mac may well do something if it recognises what you've typed. The debugger uses on a series of codes which your Mac recognises as instructions, though the vocabulary is somewhat limited and actually changes depending on which version of the Mac System you have. It means nothing to the average human being.

If you happen to activate the debugger and are using System 7.1, try typing **G FINDER** (the case you type in doesn't matter, but this is how it will be displayed in the box) and then hit **[return]**. If you're using System 7.5, simply type the letter **G** and press **[return]**. This should take you back to the Finder.

To be honest, we've never come across a programmer who uses the debugger. Most programmers use Apple's own *MacsBug* debugger or a program like *CodeWarrior* from MetroWerks. It's best not to muck about with the mini-debugger since you can quite easily crash your Mac with it. It doesn't do anything you're likely to find useful, so you're better off leaving it alone.

CodeWarrior Gold is available from Full Moon Software and costs £323.13 plus £8.81 shipping. Contact Full Moon on 01628 660242.

Earth calling Apple...

GEOPORT TELECOM ADAPTOR

Q *I have a Quadra 840AV at home and am thinking of going on-line. I have a US Robotics Sportster fax-modem at work and enjoy using the comms software that came with it. I would prefer to get a GeoPort Telecom adaptor for my Quadra, mainly because it's less expensive and doesn't use another mains socket, but have not been able to ascertain if it comes with comms or fax software. Is there any reason to buy a GeoPort adaptor in preference to a 14,400bps fax modem with software?*
John Hociej
Woodford Green, Essex

A Let's start at the beginning. The Apple GeoPort Telecom adaptor requires an AV Mac or PowerMac. This is because these Macs have the power to do the processing work that a modem would otherwise do and the GeoPort adaptor doesn't do itself.

The Quadra 660AV and 840AV have DSP (Digital Signal Processor) chips inside them, mainly for handling the extra functions that AV Macs boast, such as 16-bit stereo sound recording

and playback, video digitising and applying filters in *Photoshop* and such programs. The PowerMacs can do much the same, but through their PowerPC main processors rather than a separate chip. In both cases, this processing power also enables these Macs tp emulate a modem via software.

The GeoPort Telecom adaptor itself does little more than change the digital signal from your Mac into a form that can be transmitted down the telephone line – the bulk of the digital conversion work is done by its software. The theoretical advantage is that software is upgradable, so you can upgrade your modem features at a later date without the expense of buying a new piece of hardware.

The GeoPort Telecom adaptor is available from your Apple dealer and costs around £110. It comes with fax software, but no comms program. You can always use the shareware comms program *ZTerm* with it, or buy a separate commercial package. Make sure you buy the right adaptor, as there are two versions: one for AV Macs like your Quadra and one for PowerMacs. For more information call Apple on 0800 127753.

If you want to know more about some of the hardware alternatives, see our review of six of the best 28,800bps fax-modems in MACFORMAT 39.

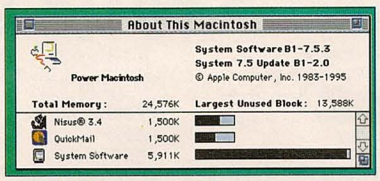
Macs can't add up

MISSING MEMORY

I recently installed a new 8Mb 72-pin SIMM in my LCIII to give a total of 12Mb of RAM. I'm using System 7.1 and now find that while ClarisWorks *and the System take up 3.8Mb of memory, I've only got 6.2Mb of free memory left – total 10Mb! What happened to the other 2Mb?*

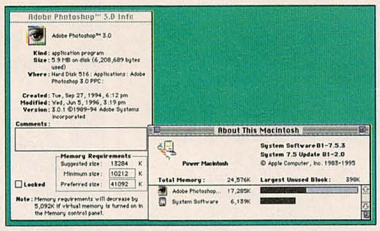
John Copinger
France

Ah... a common misconception, this. What your Mac is telling you in the **About this Macintosh...** box is the total amount of RAM it has, then details of how much is used by the System and any applications you are running, and the size of the largest single free block of memory you have available for use. Note that this is not the same as how much free memory you have left in total.



The **About This Macintosh...** box shows you the largest free block of memory available for use – not how much free memory you have left. See 'Macs can't add up'.

Your Mac is constantly loading information and program code into memory, but the memory used by applications has to be in one continuous unbroken chunk. Many programs use Extensions and Operating System routines which take up additional memory, and you'll also need more to open the documents that you're working on. The long and short of the matter is that an application never loads into the next block of memory along from the Operating System – it always leaves plenty of space in case the System needs it. Because of this, your Mac only displays the size of the largest free block of available memory in the **About This Macintosh...** box.



You can change the size of the memory block allocated to any of your Mac's programs by calling up that program's **Get Info** box.

What you've experienced with your Mac is memory fragmentation; your free RAM is split up into blocks here and there. You may be able to free up more memory by quitting out of any applications you are in, resizing their memory allocations and relaunching them. You can do this by using the **Get Info** box: highlight the icon of the application you want to alter by clicking once on it, then select **Get Info** under the **File** menu in the Finder. You'll then find a list of memory sizes with the heading **Memory Requirements,** and you can type a new memory size into **Preferred Size.**

System 7.5 has improved memory handling over System 7.1, so by upgrading your System you *may* find that memory fragmentation occurs less often. For more details on upgrading to System 7.5, contact Apple in the UK on 0800 127753. **MF**

MODEM PORT VS. GEOPORT

What is a GeoPort? Essentially, it's the same as the modem port on older Macs, except it has an extra pin for providing power to external devices such as the GeoPort Telecom adaptor. The GeoPort, along with the adaptor, enables the Mac to emulate a modem and send and receive faxes.

If you send in a question for the MACFORMAT experts to solve, please fill in and include this form (or a copy of it). And please make sure that you include all the relevant details – version numbers of software and so on – so that we have the best chance of helping you. Send your form and question to: MacAnswers, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW or fax it to us on 01225 446019.

Name .....

Address .....

.....

.....

.....

Your Mac
(For example, Performa 200, IIfx, PowerBook 145):

.....

System version
(see **About This Macintosh** screenshot above): .....

Amount of RAM
(see **About This Macintosh** screenshot above): .....

Are you using Virtual Memory? ..... **YES/NO**
(This is accessed from the Memory Control Panel under System 7)

Do you have 32-bit addressing turned on? ..... **YES/NO**
(This is accessed from the Memory Control Panel under System 7)

Details of any relevant hardware which could help us to answer your question:

.....

.....

Now, use this space to describe your problem or question. Please include as much relevant information as possible, and continue on a separate sheet if necessary.

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HP320 + Cut Sheet Feeder	£219	£257 INC VAT
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HP DeskWriter 660C	£365	£429 INC VAT
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HP LaserJet 4MP Plus	£1379	£1620 INC VAT
HP LaserJet 4MV	£2199	£2584 INC VAT
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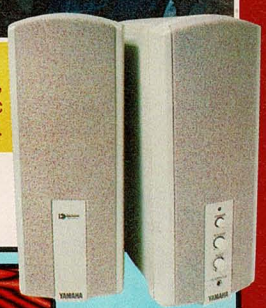

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Price: List price, inc VAT. **Out:** release date. **Requires:** Minimum Mac, amount of RAM, System version, hard disk space (if 5Mb or more), monitor size/colours, other relevant. **Contact** for more information, not purchase.

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MACFORMAT has a cast-iron policy of editorial independence. We are not influenced by whether the supplier or manufacturer of a product advertises in the magazine. They find out the rating at the same time you do, when the magazine is published.

MACFORMAT *does not review demos or unfinished programs.* We review only the finished products you could buy yourself, to help you decide whether to buy or not.

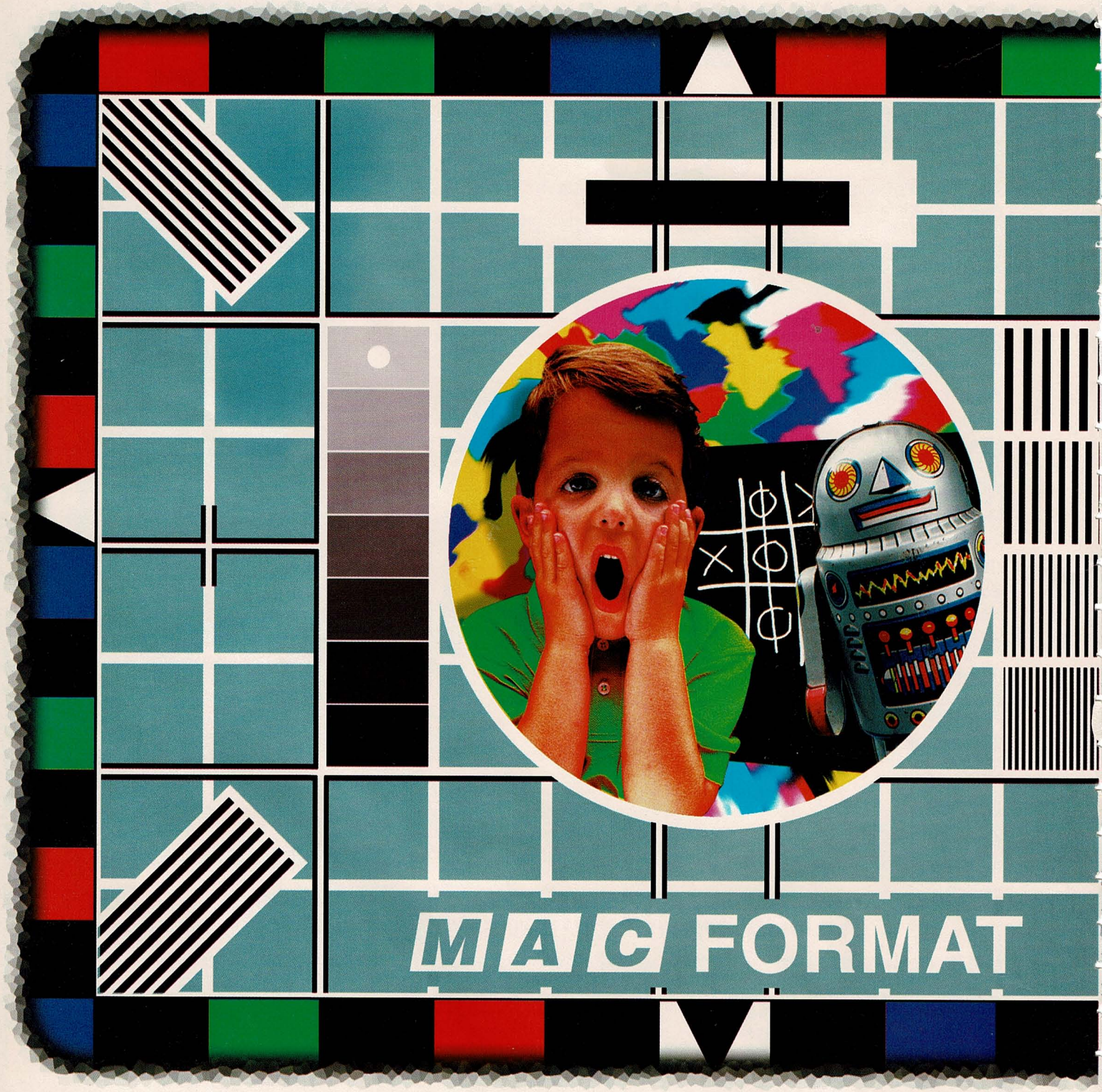
We give clear buying recommendations, and rate products on this scale:

- 80+% means excellent.
- 70+% means well worthwhile or great value, though not particularly outstanding.
- 60+% means good, but with a few shortcomings or some limitations.
- 50+% means acceptable but flawed or seriously limited.
- A rating below 50% means think carefully before parting with your money (but note we do distinguish on a sliding scale between a product that's 'not quite there' and one that's a crime against humanity...)

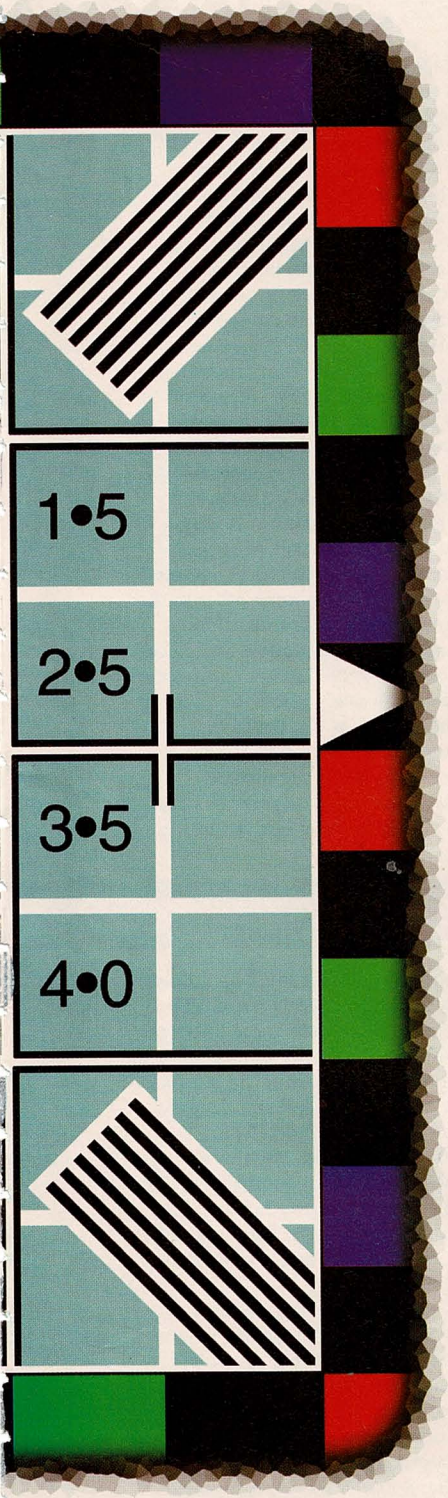
The MACFORMAT Classic Award

If a product earns a rating of 90% or more, we'll give it a MACFORMAT Classic Award. This means what it says: we judge the product to be a classic, a standard-setter of its type, something really special.

The bigger picture



Feeling cramped? Need room to manoeuvre? Want more than just the routine 14 inches? Lindsay Bruce tries 18 of the best 15- and 17-inch monitors – which will pass the MACFORMAT screen test?



Your monitor is arguably the most important purchase you will make after you decide which Mac you're going to buy. After all, the monitor is the part of your Mac you're going to be looking at most. If you only use your Mac at home, chances are you'll settle on the standard 640 x 480, 14-inch monitor; however, if you have just a little more cash to spare, you could get yourself a multiple scan monitor.

Unlike the more traditional type, a multiple scan monitor supports different resolutions. For example, a 15-inch multiple scan monitor can display at both 640 x 480 pixels and at 832 x 624 pixels; indeed, some models can even display up to 1,024 x 768 pixels.

But what does all this mean? Essentially, you get more real estate on your Desktop. You can display larger images at a higher resolution on-screen and have more Desktop space for your Finder. Scrolling though graphics and text is a pain if you have a small monitor, especially if you're working with large documents that take a while to update on-screen.

If you bought a Performa recently, you're lucky: new models come with a fine multiple scan 15-inch monitor. But what if you have an older Mac and you need more space on-screen? And if you're buying a PowerMac, you'll have to choose a monitor at extra cost when you get it.

Our MACFORMAT monitor super-test will explain what you need to be looking for when you're shopping for a big screen. And you'll discover which of the many monitors on offer is best for your own needs.

Okay, which one?

A 15-inch monitor is always a sound investment. They don't cost that much more than the standard 14-inch monitors, and most give you the choice of at least two display resolutions: 640 x 480 (the standard Mac screen) and 800 x 600 or higher. You'll benefit from having such a monitor as it immediately gives you more freedom for comparatively little outlay.

To move up to a 17-inch monitor you really need a good excuse. There's a big price jump for a start, and while a 17-inch screen may enable your Mac to display lovely, crisp, professional-looking images at a high resolution, you're not really going to need it for typing a letter to your mum. We'd all love a huge monitor, but unless you're going to be doing graphics or Desktop publishing work, it can be a bit of a white elephant.

Your Mac plays a big part in your choice of monitor too, because it may not be able to run a large monitor without your having to upgrade it first. All Macs made in the last three years will quite happily cope with displaying thousands of colours at a 640 x 480 screen resolution, but bump this up any higher and your Mac might have problems, because its video circuitry can't cope with the amount of information needed to display higher resolution images. The likelihood is that your Mac will need some help in the form of either a VRAM (video RAM) expansion or a graphics card. For more information on this, see the 'How much VRAM do I need?' box on page 68.

FST or Trinitron?

Along with the range of monitor sizes and resolutions to consider, you also have two types of monitor technology to choose from – Flat Square Tube (FST) and Trinitron. FST monitors have been around for more than five years and rely on technology similar to that used in your television at home, except that they can display images at higher resolutions. The view on an FST monitor can look a little fuzzy, especially when displaying small text.

Trinitron, however, is a comparatively new technology which tends to produce a superior display. Trinitron monitors are more accurate and your images look much sharper, but not surprisingly these monitors also tend to cost more. However, there is a golden rule: a good FST monitor is far better than a bad Trinitron one.

Just to confuse you further, there are also two connection standards for monitors. The first is the standard RGB

HEAVYWEIGHT

You can buy a monitor for your Mac up to 21-inches in size. These heavyweights tend to start around the £1,500 mark and go up to as much as £10,000. Apple recommends that you don't overload the casing of your Mac by putting two large a monitor on it. This differs from model to model, but as a general rule you shouldn't put anything larger than a 17-inch monitor on top of your Mac – the casing may not hold it.

HOW MANY MONITORS?

You can connect more than one monitor to a Mac. If you fit a graphics card to your Mac, you can connect a monitor to this as well as the standard monitor port on the back of your Mac. Both monitors appear in the Monitors Control Panel and you can arrange them so that your Desktop windows (and your cursor) run off the edge of one screen and onto the other. Or you can move all your floating palettes to one screen and have an uncluttered workspace on the other.

Continued on next page

(Red, Green, Blue) connector that you'll find on all Macs; the other is VGA (Video Graphics Array), the system which IBM-PC-compatible computers use. You can use a monitor designed for a PC on a Mac (and vice versa for that matter), but you'll need to have an additional adaptor. Of the monitors reviewed here, all the manufacturers claim their models are Mac-compatible, but all bar the Apple monitors require you to buy a special adaptor to connect them to your Mac. Samsung, Sony and Mitsubishi offer this as an optional extra, but you can also buy adaptors separately. Make sure you ask your dealer for one when you buy your monitor; it should cost you between £15 and £25.

THE THIN BLUE LINE

On 14- and 15-inch Trinitron monitors you will notice a faint thin line about two thirds of the way down the screen. Don't worry, your monitor isn't bust; this is what's known as a Trinitron line. It's caused by the shadow of a damper wire that runs the width of your screen. All Trinitron (and Diamondtron) monitors have this; there are two on the 17-inch and larger monitors.

What are all these functions?

There are several more things you should know before leaping into the reviews, otherwise you could get confused by some of the terminology – degauss, colour temperature and pincushion effect, for example. Manufacturers go to a lot of trouble to produce monitors that are highly accurate – so precise, in fact, that the slightest variation in the signal from your Mac can produce wild results on screen. For this reason, and bearing in mind that all computers are different, manufacturers include controls that enable you to adjust the picture size, shape, colour, contrast and brightness. These are common controls which you'll find on most monitors:

- **Brightness:** This controls the overall intensity of the electron beams hitting the phosphor coating inside the monitor tube. Increasing the setting increases the intensity of the beams, hence increasing the overall brightness of the image.
- **Contrast:** This is the difference between the light and dark areas displayed on the monitor. Increasing the contrast lightens the light areas and darkens the dark areas.
- **Horizontal position:** Controls the horizontal placement of the screen image within the 'frame' of the monitor casing.
- **Vertical position:** Similarly, this moves the screen image up or down.
- **Horizontal size:** Expands or squashes the width of the image displayed on screen. You won't see any more detail in the image when you do this; it will just be larger.
- **Vertical size:** Expands or squashes the height of the screen image. Again, you won't actually see any more detail in the image.
- **Pincushion (or side bow):** This bends the edges of your image to suit the curvature of the monitor's tube. Because the tube of your monitor is curved in at least one direction, the image projected onto it has to be distorted slightly in order for its edges to appear perfectly square. Trinitron monitors curve only horizontally, while FST monitors curve both horizontally and vertically. An FST monitor will therefore have two pincushion controls, one for the horizontal plane and one for the vertical.
- **Key stone:** This control increases the width of the screen image at the top and reduces it at the bottom – or vice versa. The effect looks rather like the key stone in an old-fashioned bridge – hence the name – and it enables you to deal with both misshapen images and the curvature of your monitor screen.
- **Rotation:** This rotates the screen image either clockwise or anti-clockwise to enable you to align the top of the screen image with the edge of the monitor screen perfectly.
- **Colour balance:** This enables you to adjust the intensity of each of the red, green and blue colours used to make up the image on the screen. This is handy for colour matching and correcting impure screen colours.

Hidden extras

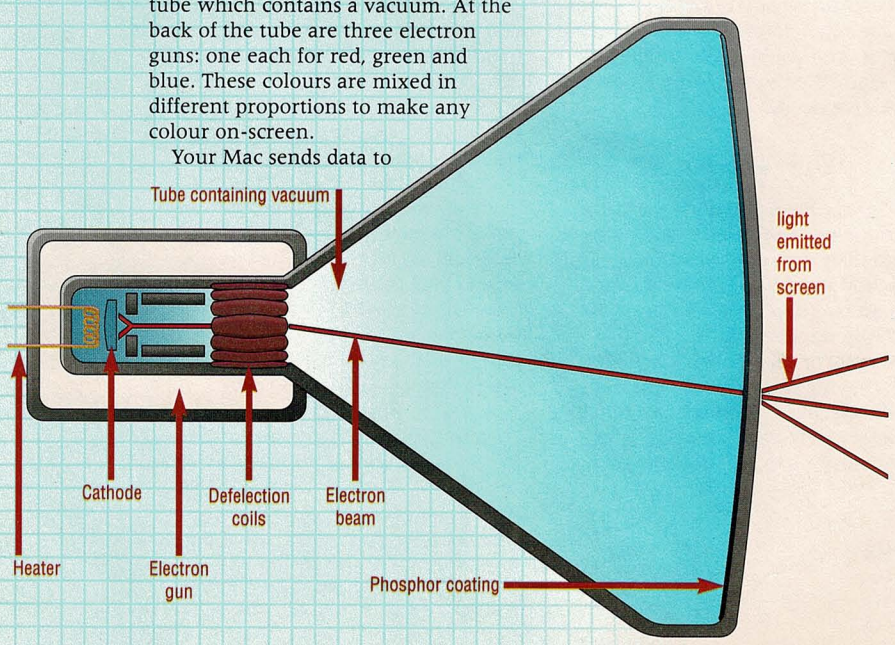
In addition, there are more sophisticated settings you should look out for:

- **Colour temperature:** On most monitors, you can choose between three standard settings (normal, broadcast, and publish) that balance the intensity of each of the colours used to make pure white on-screen. Alternatively, you can create your own to suit your specific needs. The purpose of this is to make it easier to match your on-screen colour with your colour output. The standard is measured in Kelvin (no-one seems to know why!), and the three most common settings are 9,300K, 6,500K and 5,000K – normal, broadcast, and publish standards respectively.
- **Degauss:** Your monitor is very sensitive to electromagnetic interference from other electrical devices around it, including some other monitors, telephones and some printers. This interference can affect the colour and shape of your display. The degauss function effectively resets the monitor and demagnetises the chassis to counteract the effect of this interference and correct the picture.
- **Scan frequency or refresh rate:** Quite simply the number of times a

HOW DOES A MONITOR WORK?

Inside your monitor is a large glass tube which contains a vacuum. At the back of the tube are three electron guns: one each for red, green and blue. These colours are mixed in different proportions to make any colour on-screen.

Your Mac sends data to the monitor telling it the RGB colour values of each pixel on screen. The monitor then converts these into analogue signals to control the intensity of the electron stream from the gun. As the electrons leave the gun, they are deflected and accelerated by an electromagnetic field. The three beams then scan across the monitor from left to right and from top to bottom, illuminating the phosphor coating on the inside of the screen as they work their way down.



The rate at which the electron beams track across the screen in a multiple scan monitor is controlled by the settings in your Mac's **Monitors** Control Panel. All multiple scan monitors support preset horizontal scan rates varying from 30KHz to 100KHz. Some will even recognise non-standard scan frequencies and adjust themselves accordingly. The monitor has to illuminate every pixel on-screen individually, and it has to reach the bottom of the screen before the pixels at the top start to fade –

second the monitor redraws the image on-screen. The number quoted is the vertical scan frequency – how many times per second each pixel is updated. At higher resolutions, with more pixels on the screen, the monitor has to work harder to update all the pixels in each sweep. Consequently, the higher the resolution, the lower the scan frequency is, because the monitor is working flat-out (see 'How a monitor works' below). There is no way to increase this scan frequency (except by changing to a different resolution); this is why some monitors have a noticeable flicker at high resolutions.

■ **Predefined and user-defined modes:** All multiple scan monitors support a preset range of resolutions and scan frequencies called predefined modes. The first time you use the monitor, you will usually have to make adjustments to get the display in the right place; these settings are then stored by the monitor so that you only have to make them once, rather than every time you start up your Mac. Some monitors may even enable you to use resolutions and scan frequencies that are not preset. These are called user-defined modes, although in practice much of the work is down to your Mac.

MULTIPLE SCAN MONITORS

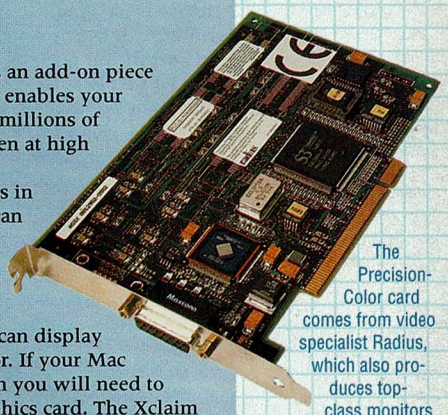
Larger monitors, with screens of 15 inches and above, are often multiple scan monitors. As we've already seen, this means they can display at different resolutions. As well as the standard 640 x 480 resolution, multiple scan monitors can display at higher resolutions such as 832 x 624 and 1,024 x 768. The resolution you choose to display images at depends on two factors: the resolution that the monitor will support and the resolution your Mac is capable of displaying at. The latter stipulation will of course place a restriction on the former.

All Macs are capable of displaying 640 x 480 pixels on any size of monitor, but to use a multi-scan monitor's higher resolutions, your Mac will probably need more VRAM (Video Random Access Memory). The Macs listed the table below can have their VRAM expanded to enable them to display more colours on screen or use a bigger monitor; but for most purposes you will need to fit a graphics card into one of your Mac's expansion slots so you can connect the monitor. A graphics card is an add-on piece of circuitry that enables your Mac to display millions of colours on-screen at high resolutions.

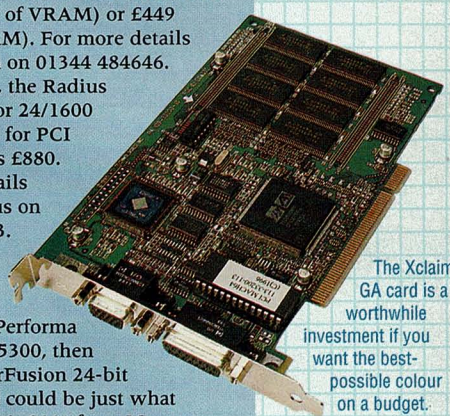
If your Mac is in our table, you can add VRAM to it to increase the number of colours and the resolution you can display on your monitor. If your Mac isn't listed, then you will need to invest in a graphics card. The Xclaim GA graphics card for PCI PowerMacs is £329 (2Mb of VRAM) or £449 (4Mb of VRAM). For more details contact Taxan on 01344 484646. Alternatively, the Radius PrecisionColor 24/1600 graphics card for PCI PowerMacs is £880. For more details contact Radius on 01483 772773. If you want to add a graphics card to your Performa 630, 5200 or 5300, then Xceed's ColorFusion 24-bit graphics card could be just what you're after. It's £441 from Mygate Computing. For more details contact Mygate on 0800 132591.

Mac	VRAM	Slots	Max VRAM
Colour Classic	256K	1	512K
LC	256K	1	512K
LCII	256K	1	512K
LCIII	512K	1	768K
LC475	512K	2	1Mb
Mac IIvx	512K	2	1Mb
Mac IIvi	512K	2	1Mb
Quadra 610	512K	2	1Mb
Quadra 650	512K	2	1Mb
Quadra 700	512K	6	2Mb
Quadra 800	512K	2	1Mb
Quadra 840AV	1Mb	4	2Mb
Quadra 900	1Mb	4	2Mb
Quadra 950	1Mb	4	2Mb
PowerMac 7200	1Mb	3	4Mb
PowerMac 7500	2Mb	2	4Mb
PowerMac 8500	2Mb	2	4Mb
PowerMac 9500	2Mb*	–	4Mb

* The PowerMac 9500 uses a graphics card which has VRAM slots on board. The PowerMac 7100 and 8100 come with graphics cards pre-installed and don't use VRAM.
You can calculate the amount of VRAM you'll need to add to your Mac by following the formula in the 'How much VRAM do I need?' box on page 68.



The PrecisionColor card comes from video specialist Radius, which also produces top-class monitors.



The Xclaim GA card is a worthwhile investment if you want the best-possible colour on a budget.

otherwise you'd see a nasty flicker. To make sure the picture stays stable, monitors scan down the screen at a rate of between 60Hz and 100Hz – that's between 60 and 100 times a second – depending on the monitor and the resolution it's set to.

If you have your monitor set to a higher resolution, such as 1,024 x 768, it has to work much harder to illuminate every pixel and get to the bottom of the screen in the same time as it would at a lower resolution. Because of this, only the most expensive of monitors offer higher scan rates at their maximum resolution. So if you want a rock-solid picture with little flicker, don't expect to be able to get a lot of detail as well.

Even on standard 640 x 480 pixel monitors, the target area of each pixel for the three electron beams to hit is pretty small, and the slightest variation in the signal controlling the beams could cause the electrons to flow onto surrounding pixels. This can produce a fuzzy on-screen image. All monitors therefore filter the beams before they hit the phosphor coating. In FST monitors, this is done using a metal grille with very fine holes in it for the electrons to pass through. The holes are arranged so that they match perfectly with the points where the beams should hit the phosphor coating. In Trinitron monitors, a grille made of very fine vertical wires is used instead. Trinitron monitors produce sharper images because the electron beams do not spread as widely as they do in FST monitors.

The picture quality will also be affected by the screen's dot pitch – this is simply the distance between the holes in the grille. Look for a monitor with a dot pitch of less than 0.3mm for the sharpest picture.

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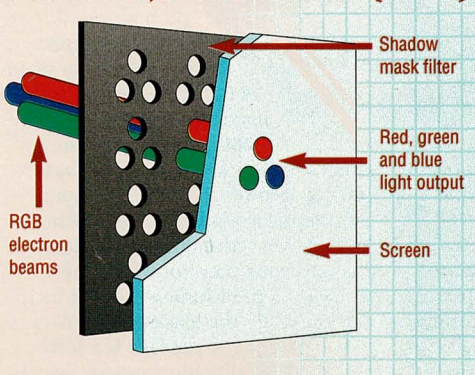
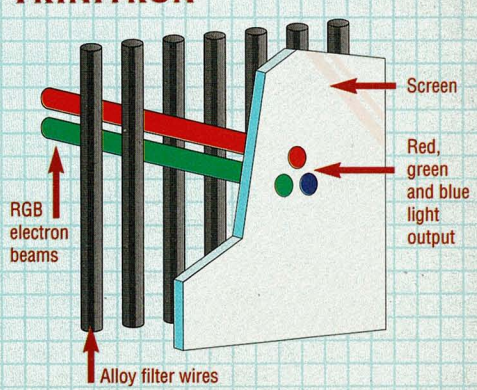
FLAT SQUARE TUBE (FST)



TRINITRON



A WORD ON PRICES

In all our reviews, we've quoted the recommended retail prices supplied to us by the distributor or manufacturer. However, these are only a guide, and in reality you will probably pay substantially less than the figures we've quoted because of competition between dealers. To make things easier, we've provided an average street price (what you'd expect to pay when buying from a dealer) in brackets where possible.

HOW MUCH VRAM DO I NEED?

To run a higher resolution monitor, or to display more colours on your monitor, you'll need more VRAM (Video Random Access Memory). You can work out how much VRAM you'll need to run a multiple scan monitor using a straightforward calculation. Simply take the resolution of your monitor (or the resolution you'll want to use most often); multiply it by the colour bit-depth you want to use (see table below); divide by eight, then divide by 1,024. Eight bits to a byte, 1,024 bytes to a kilobyte, see?

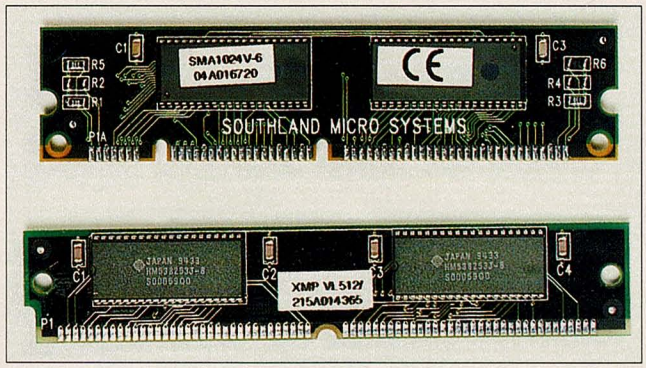
For example, to run a standard 640 x 480 monitor in 16-bit colour (thousands of colours), you'll need 640 x 480 x 16 / 8 / 1,024, which works out as 600K.

To run a 1,024 x 768 monitor in eight-bit mode (256 colours), you'll need 1,024 x 768 x 8 / 8 / 1,024, which comes to 768K.

VRAM comes in chunks of 256K, 512K or 1Mb, so you may be forced to buy slightly more VRAM than you actually need. If you use a PCI PowerMac, then you can't buy less than 1Mb of VRAM for it because it uses DIMMs (Dual In-line Memory Modules) which don't come any smaller than 1Mb.

Once you've worked out how much VRAM you need to drive a monitor at the resolution and colour depth you want, you'll need to find out if you can actually fit that amount of VRAM into your Mac (Check this in the table in the 'Multiple scan monitors' box on the last page). If you can't, or if your Mac doesn't use VRAM, then your only choice is to buy a separate graphics card to run the monitor from. These are available for all Macs and there are a variety of cards to suit your needs and pocket. For more information on graphics cards, see the upgrade feature in MACFORMAT 37. If you missed that issue, turn to page 121 to find out how you can get a copy.

VRAM typically costs around £20 for a 256Kb SIMM, £30 for a 512Kb SIMM, and around £60 for a 1Mb DIMM (for PCI PowerMacs only). Prices vary because of fluctuations in the volatile memory market and competition between dealers, so shop around. For more details, contact Mygate Computing on 0800 132591 or Performance Direct on 01784 477477. You can fit VRAM yourself, but it's extremely delicate stuff (as is the rest of your Mac!), so unless you're sure what you're doing, we recommend you get an Apple-authorised dealer or engineer to fit it.



Adding VRAM SIMMs to your Mac enables it to display more colours on-screen. But some Macs don't have the necessary VRAM slots, so they either can't be expanded or they use a different system entirely, and you'll need to invest in a graphics card.

Pick your colour bit-depth

Bit-depth	No of colours
4-bit	16
8-bit	256
16-bit	65,536
24-bit	over 16 million

APPLE MULTIPLE SCAN 15 AND 1710 APPLEVISION

The first thing to make clear is these two monitors aren't even related. While the other 15- and 17-inch pairs reviewed here are part of the same range, we're reviewing these together as Apple's basic Trinitron monitors. The Multiple Scan 15 has been around a couple of years, while the AppleVision 1710 is a recent addition.

The MS 15's casing is rather dated with its square-cut boxy look. It has a maximum resolution of 1,024 x 768 and a dot pitch of 0.26 mm. Controls are basic: brightness and contrast are on the underside at the front of the casing, with geometry and positioning controls under a flip-down panel. These are tricky to use, with no on-screen representation. The display was poorer than we expected, with washed-out colours and blacks showing up as a lifeless grey. Small text was fuzzy and unreadable at the maximum resolution and vibrant colours turned to pastel shades. We tried for half an hour to get the colour balance right, but realised it was as close as it was going to get. To be fair, this is an old model and was considered good for its day (we gave it 90% in MACFORMAT 26).

The 1710 is a different proposition. It boasts a Trinitron screen with a dot pitch of 0.26 mm and a maximum resolution of 1,280 x 1,024. The on-screen controls are easy to use, but you can also set all of the monitor's features via a supplied Control Panel. An option worth noting is overscan: this forces the monitor to use the whole screen, including the half-inch that is usually the black border. Also included with the package is a software colour-calibration system, which will automatically recalibrate the monitor as often as you like, and *ColorSync 2.0* software that enables you to match on-screen colour to printed output. The display stability is superb – even at high resolution – the colours are bright and crisp, and the monitor has no trouble with subtle colour gradients. Black text never becomes grey and remains readable all the way down to 8 point at full resolution. The monitor even adjusts itself over its lifetime to compensate for ageing of the screen.

Typically for Apple, the manuals for both monitors are excellent, including operation and troubleshooting advice.

An AV version of the 1710 is also available with built-in speakers, a microphone and volume controls.

MF RATINGS

Multiple Scan 15		AppleVision 1710
£359	List Price	£829
Now	Out	Now
60%	Picture Quality	94%
92%	Documentation	92%
73%	Ease of use	85%
77%	Value for money	91%
71%	MACFORMAT rating	92%

Contact: Apple on 0800 127753.

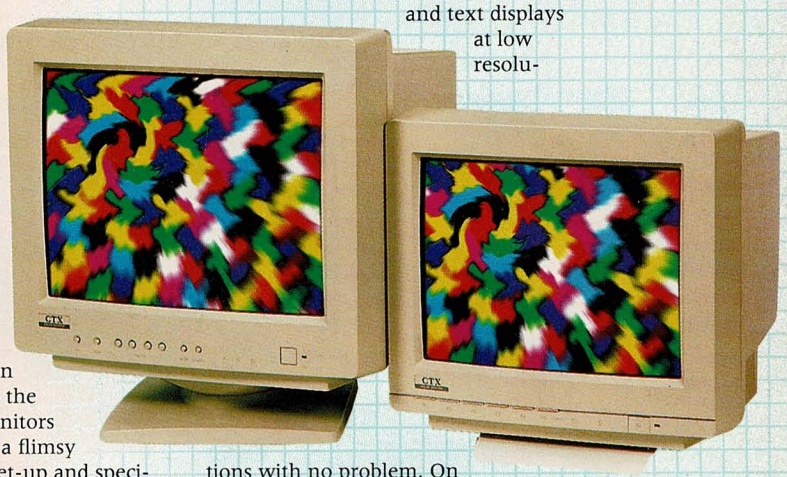
CTX 1565D AND 1785S

These monitors look like they were made for a basic PC and hardly match the Mac's stylish design. From the back they both have a fat appearance, and the rounded corners look 20 years out of date. However, the case is a secondary consideration and it's the insides that count. Both are based around FST screens and have fixed connection cables to run your monitor to your Mac – meaning one less connector to deal with.

The 1565D is the baby of the pair and supports a maximum resolution of 1,280 x 1,024 pixels with a dot pitch of 0.28mm. The picture controls are on the front panel for easy access, but there are no-on screen controls. It claws back some points, though, for having a degauss button – a feature most 15-inch monitors are lacking. The picture quality of the 1565D was impressive at lower resolutions, with bright colours and a strong, dark black. However, dreadful moiré patterns became all too evident after bumping up the resolution, and getting rid of them with only the help of the picture controls proved difficult. At 1,280 x 1,024, there was a noticeable flicker on the vertical scan and after a while you'll find yourself forced to reduce the resolution to stop your brain leaking out of your ears.

The documentation for the 1565D is also the lightest of all the monitors reviewed, with only a flimsy pamphlet covering set-up and specifications. The troubleshooting guide really isn't worth mentioning.

The 1785S also boasts a FST screen, but with a dot pitch of 0.26mm and a maximum resolution of 1,600 x 1,200. Again, all the picture controls, including a degauss button, are on the front panel and an on-screen display of the controls is also provided, making it easier to fine-tune the monitor. The on-screen display is a good one; it's fairly easy to follow and quick to operate. The picture quality of the 1785S is much better than the 1565D, but isn't quite as sharp as you might like. Colours are bright and vibrant, and text displays at low resolutions with no problem. On 1,600 x 1,200 mode, though, you'll probably find it difficult to read text smaller than 14 point, and file names in the Finder become a real challenge. The manual is heftier than the 1565D's, but sadly no better. It concentrates on specifications and offers no set-up or troubleshooting guidance.



MF RATINGS

CTX 1565D		CTX 1785S
£317	List Price	£587
Now	Out	Now
69%	Picture Quality	80%
65%	Documentation	65%
74%	Ease of use	85%
79%	Value for money	84%
71%	MACFORMAT rating	81%

Contact: CTX on 01923 818461.

HITACHI 15MVX VALUE & 17MVX PRO 2

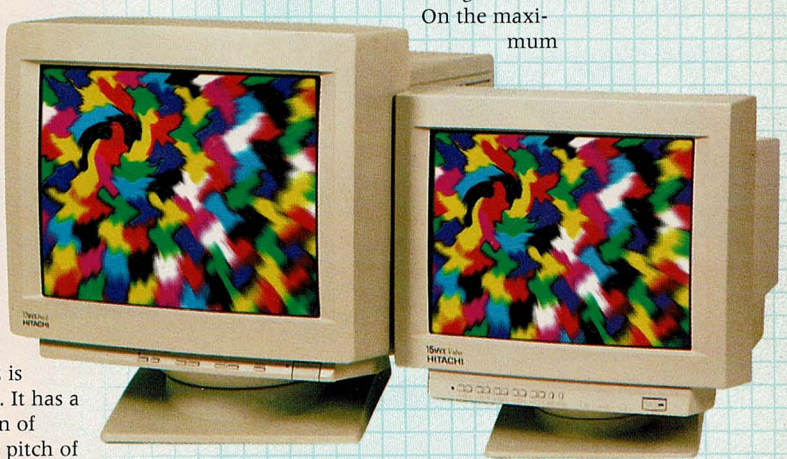
The 15MVX is Hitachi's budget monitor while the 17MVX Pro 2 is, as the name suggests, aimed at people who take their work a little more seriously and have a few spare quid in their pocket. Both monitors use FST screens and have plain but stylish cream casings that don't detract from what's being displayed on-screen – simplicity definitely being the order of the day.

The display of the 15MVX Value sports a maximum resolution of 1,024 x 768 with a dot pitch of 0.28mm and no less than nine preset display modes. The controls are mounted on the front panel but there is no on-screen function, making fine adjustments to the screen awkward to say the least. Once up and running, the 15MVX's display was disappointing. Black text looked okay, but the colours seemed to have little depth to them. At maximum resolution, images became fuzzy and ill-defined with 12-point text reaching an almost unreadable stage. The colours also faded out as the resolution increased. To be fair, in 800 x 600 pixels mode the 15MVX reached a happy medium. Images were crisp with reasonable colour definition, and the text was sharp, right down to 8 point. The documentation for the 15MVX is clear and concise, but there's no troubleshooting section and no explanation of any jargon.

The 17MVX Pro 2 is a vast improvement. It has a maximum resolution of 1,280 x 1,024, a dot pitch of 0.26mm and seven preset display modes. On the front panel, a function button displays the on-screen controls and scrolls though each function. You then make adjustments using the brightness and contrast buttons. Pressing the function button repeatedly to get to the end of the menu is laborious, and if you accidentally press it once too often, you have to scroll through the whole lot again. If you have to make regular adjustments to your monitor, something you are likely to have to do each time you change the resolution, this becomes tedious. The screen itself is impressive and had no trouble displaying either small text or subtle colour gradients. On the maximum resolution, 12-point text was reasonably sharp and readable, while colours lost none of their depth.

The 17MVX's manual is acceptable and explains how to use the on-screen controls; but again, there are no tips for getting the best out of the controls, there's no troubleshooting section, and none of the jargon is explained.

Continued on next page



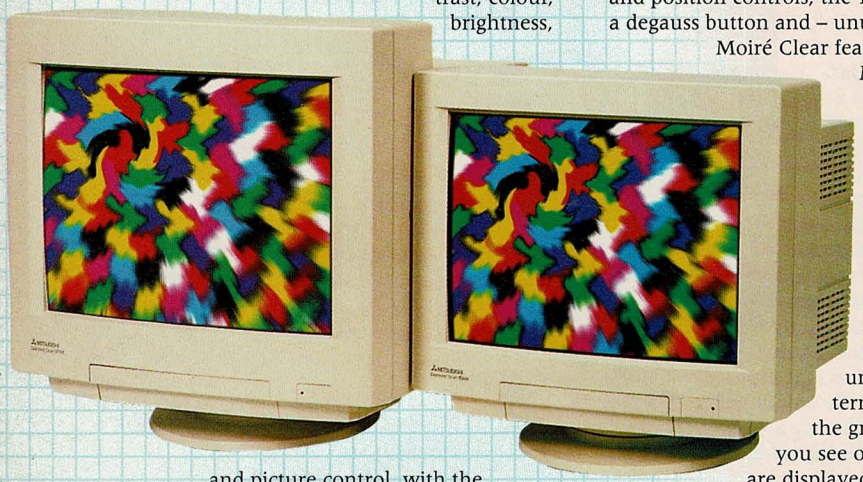
MF RATINGS

Hitachi 15MVX Value		Hitachi 17MVX Pro 2
£352	List Price	£587
Now	Out	Now
71%	Picture Quality	84%
72%	Documentation	65%
75%	Ease of use	85%
75%	Value for money	90%
74%	MACFORMAT rating	85%

Contact: Hitachi on 0181 849 2092.

MITSUBISHI DIAMOND SCAN 15HX AND 17HX

Mitsubishi's HX range contains unfussy monitors with an attractive cream casing. Both of these monitors use Diamondtron – Mitsubishi's variation on the Trinitron screen – which offers a sharper, clearer picture than its FST counterparts. On-screen controls are provided for contrast, colour, brightness, and picture control, with the buttons hidden under a flip-out panel.



The 15HX has a dot pitch of 0.28 mm and a maximum resolution of 1,280 x 1,024. Like the other 15-inch monitors with this high level of resolution, the 15HX displays images exceptionally well at lower settings, but the picture quality suffers somewhat at 1,280 x 1,024. At 1,024 x 768 though, images are lovely and crisp and hard edged lines don't blur at all.

The 17HX uses a 0.26 mm dot pitch screen with a maximum resolution of 1,280 x 1,024. In addition to the usual colour balance, contrast, brightness and position controls, the 17HX offers a degauss button and – unusually –a Moiré Clear feature. Moiré patterns are fine repeating textures that show up where you don't want them to. They are most evident when uniform patterns – such as the grey screen you see on Startup – are displayed on the monitor, because the screen can't cope with the detail of the pattern. They can develop either because of external interference or because the monitor is set incorrectly. The Moiré Clear feature helps to reduce the effect of this by moderating the input signal from your Mac. In use, the 17HX displays images well, though at maximum resolution, as has been the case with many other monitors, text and graphics did start to get a little fuzzy around the edges.

The documentation covering both monitors was good, with clear instructions on how to connect and set them up. However, none of the features were described very well and the terminology got rather jargon-heavy, leaving features unexplained. Both monitors come with a VGA cable suitable for connecting them to a PC, but a Mac adaptor is available as an option. Ask for one when you order the monitor from your dealer, but remember it is likely to add between £15 and £25 to the price.

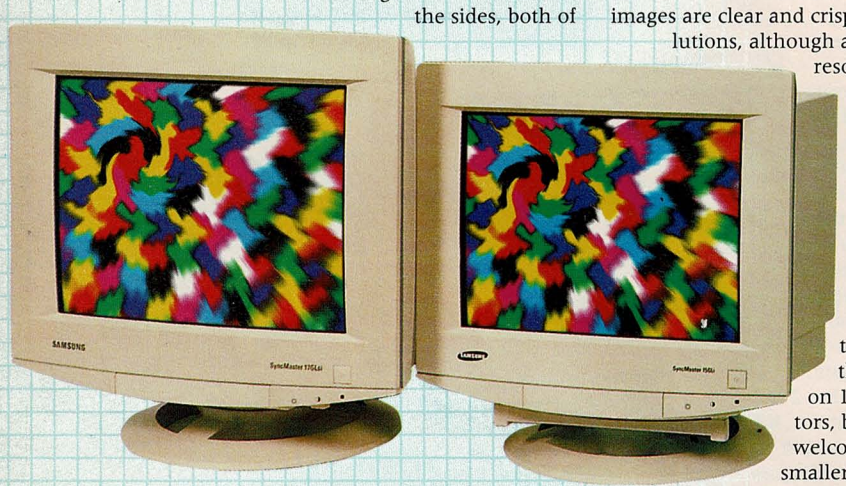
MF RATINGS

Diamond Scan 15HX		Diamond Scan 17HX
£376	List Price	£758
Now	Out	Now
84%	Picture Quality	83%
72%	Documentation	72%
80%	Ease of use	80%
83%	Value for money	83%
82%	MACFORMAT rating	83%

Contact: Mitsubishi on 01707 278614.

SAMSUNG SYNCMASTER 15GLI AND 17GLSI

First impressions out of the box are that these monitors are a departure both from the stylish, corporate Apple design and the mainstream boxy look of many of the peripherals predominantly designed for PC-compatibles. Housed in a classy cream case with light blue trim around the sides, both of these monitors are attractive and well-designed, yet do not distract you from what's on the display. On-screen controls are provided and the buttons are concealed on a neatly designed pop-out console that prevents you from inadvertently resetting the monitor. Both models come with VGA connection cables, so you will need a suitable adaptor to connect them to your Mac.



The 15GLi is the baby of the pair – a 15-inch monitor with a 0.28 mm dot pitch, FST tube and a maximum resolution of 1,280 x 1,024. The quality of the screen display is impressive given that it uses an FST tube. On-screen images are clear and crisp at low resolutions, although at maximum resolution both text and graphics start to get a bit fuzzy. The 15GLi is one of only three 15-inch monitors we tested with a degauss button, a feature that's standard on 17-inch monitors, but is equally welcome in their smaller counterparts.

The 17GLsi has a 0.26 mm dot pitch, a Trinitron screen and a maximum resolution of 1280 x 1024. Although it has the same maximum resolution as the 15GLi, images on the 17GLsi are much sharper at high resolutions and the picture quality is superb. Set at the highest resolution, even 14 point text is difficult to read on the 15GLi, while it's a breeze on the 17GLsi. Although you might find it difficult to see the advantage in forking out £400 more for the 17GLsi, the picture quality of the 17-inch monitor is superior and more comfortable to read, particularly if you're dealing with smaller text a lot.

The documentation supplied with both monitors is excellent, providing clear and concise instructions on how to connect the monitor to your Mac. All of the on-screen controls are explained in clear English, and setting up the monitor is easy.

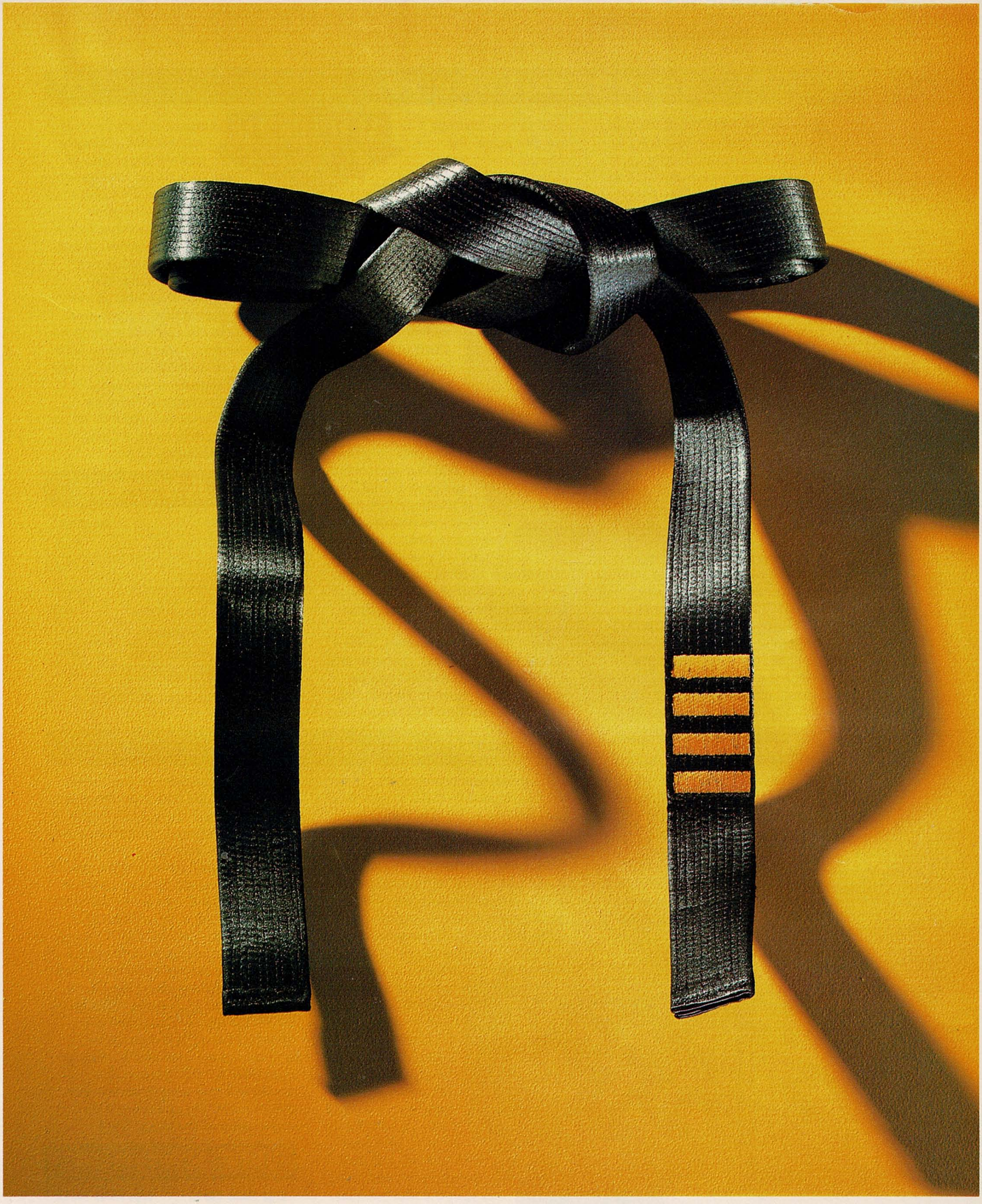
A multimedia version of the 15GLi is also available. The 15M has two speakers built into the side of the monitor's casing, and a microphone located above the screen.

Continued on page 72

MF RATINGS

SyncMaster 15GLi		SyncMaster 17GLsi
£406	List Price	£821
Now	Out	Now
79%	Picture Quality	85%
90%	Documentation	90%
89%	Ease of use	89%
79%	Value for money	78%
81%	MACFORMAT rating	84%

Contact: Samsung on 0181 391 0168.



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TAXAN
MONITORS

SONY 15SFII AND 17SFII

MACFORMAT Classic

As the brain behind the Trinitron screen, you'd expect Sony to have something special up its sleeve. Your first impressions as you pull the monitors out of the boxes back this up. Both the sfII models have beautifully-designed cases and are lovely to look at – even when they're switched off! The

monitors are identical in style, right down to the number of buttons on the front – a neat touch. Both have 0.25mm dot pitch Trinitron screens, support for up to 1,280 x 1,024 resolution, six preset modes and ten user definable modes. Oddly, neither has a degauss button; both are degaussed automatically when you switch them on. If for any reason you need to degauss your monitor again, the manual tells you to switch it off for a few seconds and then switch it back on. Weird...

Setting up both monitors was effortless and only minor adjustments had to be made to the factory settings to get the picture perfectly centred for every resolution.

Plugged-in and up-and-running, the 15sfII was highly impressive. Images were incredibly sharp and crisp, subtle colour gradients proved no problem, and 12-point text was well-defined and easy to read, even at 1,280 x 1,024. The on-screen controls are a joy to use and come a close second only to those of the AppleVision 1710. Separate buttons are provided for colour, geometry, size, and position menus, making adjustments quick and easy.

The 17sfII was even better. It displayed the same colour gradients with depth and clarity, and text was perfectly readable down to 10 point at 1,280 x 1,024. The 17sfII sports the same on-screen controls as the 15sfII, and they are just as easy to use. In fact, you might wonder why it's worth going to the expense of paying £300 more for the larger monitor when the 15-inch has much the same features. The answer is that the bigger screen makes a huge difference. Editing large image files becomes a joy on the 17sfII, as everything is displayed that much bigger. Being able to see and *read* a whole A4 page on-screen is also a massive boon.

The documentation supplied is relevant to both monitors and again, it is second only to Apple's. There are detailed instructions on how to set up and use the picture controls, and a good troubleshooting section.

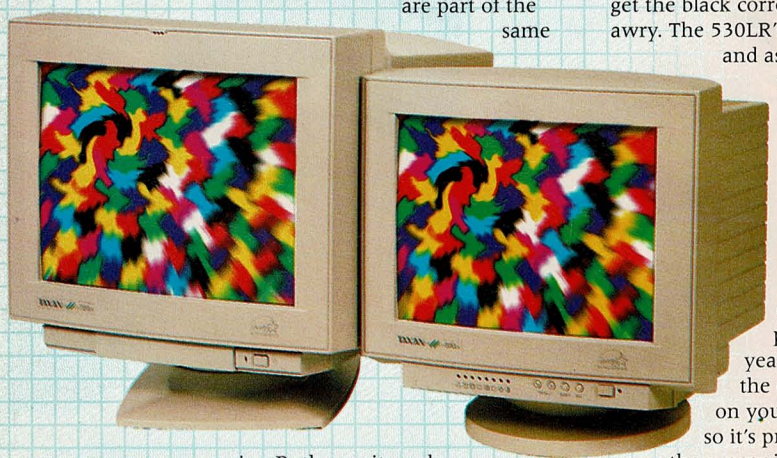
MF RATINGS

Sony 15sfII		Sony 17sfII
£465	List Price	£763
Now	Out	Now
92%	Picture Quality	93%
90%	Documentation	90%
90%	Ease of use	90%
89%	Value for money	87%
91%	**MACFORMAT rating**	**92%**

Contact: Sony on 0181 760 0500.

TAXAN ERGO VISION 530LR AND 730LR

Taxan's basic 15- and 17-inch monitors both use FST tubes with a dot pitch of 0.28 mm and a maximum resolution of 1,280 x 1,024. This would, however, seem to be all they have in common. The case styles of the two monitors are radically different, especially considering they are part of the same



series. Both monitors share a similar style, but the base on the 15-inch 530LR is round while the 730LR's is square. The 530LR's controls are mounted on the front, with a row of LED lights indicating which function you have selected, while the 730LR's are under a neat pull-down panel.

The 530LR's display is better than the average FST screen, but it pales in comparison with some others, particularly the Samsung 15GLi's (reviewed on page 70). At higher resolutions, reaching 1,024 x 768, black text on a white screen looks rather washed-out. Colours seem to fare better and are bright and vibrant, but fiddling with the contrast and brightness controls to get the black correct sends the colours awry. The 530LR's front-panel controls and associated LEDs are clumsy, and there are no on-screen controls. However, it scores a few points for having a degauss button, albeit on the front panel next to the power switch – right where it could easily be accidentally pushed. Your four-year-old will just love the effect this button has on your monitor's display, so it's probably best not to let them near it too often!

The 730LR is a much better proposition. Although the screen has the same specifications as the 530LR's, text appears sharp and colours faithful. At the highest resolution, images on-screen do get a bit fuzzy around the edges, and you'll need to fiddle with the controls to get the picture into the correct proportions. On-screen controls are provided on the 730LR, with the buttons under the flip-down panel. These are far superior to the 530LR's, being much easier to use. The 730LR comes with two power switches: a 'soft' power switch, which effectively puts the monitor to sleep, on the front and a mains on/off rocker switch on the rear. A multimedia version of the 730, the 730 TCO-S, is available and comes with two speakers built into the casing under the screen and a microphone above the screen.

The documentation for either monitor is a bit light and not particularly friendly to read. The connection instructions are brief and no diagram is supplied for the unwary. The troubleshooting section covers only two eventualities and there is no explanation of the jargon used.

MF RATINGS

Ergo Vision 530 LR		Ergo Vision 730 LR
£446	List Price	£763
Now	Out	Now
72%	Picture Quality	83%
71%	Documentation	71%
70%	Ease of use	87%
72%	Value for money	81%
71%	**MACFORMAT rating**	**84%**

Contact: Taxan on 01344 484646.

AppleVision 1705

The 1705 is Apple's budget 17-inch monitor and gives you the opportunity to own a large Desktop without also becoming the proud owner of a large overdraft. The 1705 uses a 0.28 mm dot pitch FST screen with a maximum resolution of 1,280 x 1,024. The picture controls include a degauss button and brightness and contrast controls. Annoyingly, even the most frequently-used of these are hidden under a flip-down panel on the front. A select button enables you to choose one of the picture attributes (such as width, depth or vertical position) and you can tell which selection is active by checking out a display of six lights. You then make adjustments using the up/down buttons, as there is no on-screen display. Indeed, this clumsy arrangement would seem more at home on the Apple monitors of four years ago instead of on the latest model. The saving grace is the inclusion of *ColorSync 2.0* software, which enables you to match the colour you see on-screen with that of your print-outs.

In use, the 1705 was a bit of a disappointment. The display is good for an FST monitor, but it lacks the definition and clarity of its sophisticated stablemate the 1710. It's nothing special compared to the other FST monitors we've reviewed. Blacks appear washed-out and colours have little depth. At maximum resolution, 12-point text is difficult to read and there is a noticeable flicker on the screen. The documentation, however, is pure Apple and covers everything from plugging in and setting up to troubleshooting. It's also very easy to read and avoids making use of jargon.

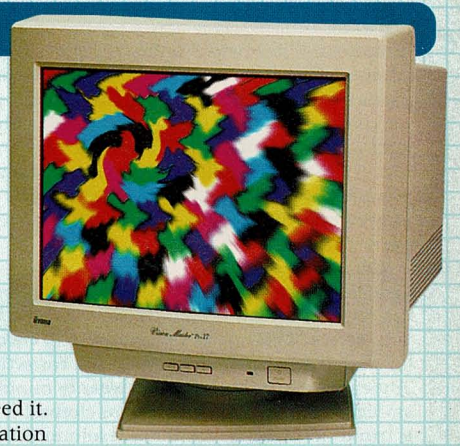
At lower resolutions, such as 832 x 624, the 1705 is fine for day-to-day use, but if you take your graphics seriously, then the 1710 is likely to be a better buy.

MF Ratings

AppleVision 1705	
List Price	£664
Out	Now
Picture Quality	73%
Documentation	92%
Ease of use	79%
Value for money	84%
MacFormat rating	76%

Contact: Apple on 0800 127753.

Iiyama Vision Master Pro 17-inch



Iiyama's flagship 17-inch monitor is based on a Diamondtron screen with a 0.25 mm dot pitch and a gargantuan maximum resolution of 1,600 x 1,200. The case is a light cream and the front panel boasts a mere four buttons, including the power button. Access to the on-screen controls is via a menu button which enables you to select colour, size and shape functions, the values of which can be altered by using the + and - buttons that are also on the front panel. The on-screen controls are not the friendliest or most intuitive of systems, and Iiyama could take a leaf out of Sony's or Apple's book here.

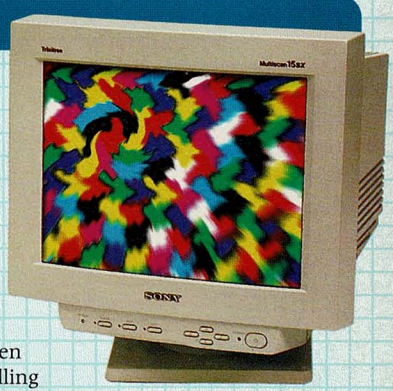
The picture quality of the Vision Master Pro, though, is excellent. Images displayed on screen are sharp and crisp at all resolutions. Colours are vibrant and the monitor handles colour gradients very well. Text is sharp and well-defined, and although at 1,600 x 1,200 12 point text is extremely small on-screen, it's still readable. To be honest, everything is so small at 1,600 x 1,200, you'll probably hardly ever use this resolution; still, it's there if you need it. The documentation supplied is well written, to the point and easy to understand. However, there is no troubleshooting section to refer to if things don't go according to plan.

MF Ratings

Iiyama Vision Master Pro	
List Price	£763
Out	Now
Picture Quality	91%
Documentation	88%
Ease of use	81%
Value for money	85%
MacFormat rating	89%

Contact: Iiyama on 01438 745482.

Sony 15sx



If you can't afford a 17-inch monitor without winning the lottery, or a good 15-inch without bribing your bank manager, then Sony's budget 15-inch multisync Trinitron monitor could be worth a look. Based on a Trinitron screen with a dot pitch of 0.26mm, it differs from the sfII series in that it supports a maximum resolution of 1,024 x 768 (the sfII models support 1,280 x 1,024), and it lacks the sfII's on-screen controls. Like the sfII's, the control buttons are mounted along the front panel below the screen. You can control the size, shape and position of the display from three selector buttons and four direction buttons. It's not as intuitive as the sfII on-screen display, but it is straightforward and easy enough to use, with the contrast and brightness the same as on the sfII.

In terms of picture quality, the 15sx isn't quite as impressive as the 15sfII. Blacks tend to look a bit washed-out and small text isn't as sharp, but colours are displayed with clarity and depth. Colour images are crisp and sharp, and curved lines look smooth. At maximum resolution, 12-point text is easily readable and is reasonably sharp. You are, however, likely to run into problems when adjusting the screen size and shape for each resolution. The default setting for 1,024 x 768 placed the picture halfway off the edge of the screen and was warped at the edges. Ten minutes of patient fiddling with the controls produced an acceptable result, but a small amount of distortion was still evident at the edges of the screen.

The documentation was a bit thin and didn't have any troubleshooting tips, but it was written in plain English and easy to understand. An extended jargon busters section would have improved matters.

Continued on next page

MF Ratings

Sony 15sx	
List Price	£410
Out	Now
Picture Quality	81%
Documentation	80%
Ease of use	89%
Value for money	73%
MacFormat rating	81%

Contact: Sony on 0181 760 0500.

THE LAST WORD

COLLECT THE SET

Now you've bought the perfect monitor, you need a superb colour printer to do your creations justice. MACFORMAT 38 covered the best budget colour printers around: turn to page 121 for details of how to get your copy.

It's worth remembering at this point that whatever monitor you buy, you shouldn't concentrate merely on the resolutions it can provide you with. As you can see in these reviews, a higher resolution can frequently leave you with a flickering picture and illegible text – not something you necessarily want to pay a lot of money for! Work out exactly what you're going to use your monitor for before you buy, and only then assess what's available to you.

For our money, the AppleVision 1710 is the best buy of all the 17-inch monitors reviewed here. Not only is it an excellent monitor at a reasonable price, its automatic colour calibration means it outshines some of its competitors at three times the price. The Sony 17sfII monitor comes a very respectable second with its incredibly sharp display, sheer ease-of-use and attractive casing.

In the 15-inch category, the highest recommendation has to go to the Sony 15sfII, again for its picture quality, ease-of-use and case design. Mentioned in dispatches is the Samsung SyncMaster 15GLi, which has a stunningly good picture for an FST monitor.

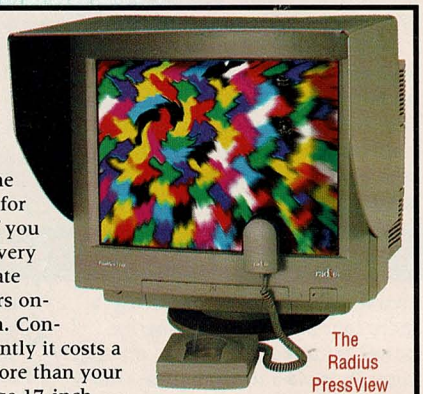
MF

PICTURE PERFECT

For all but the most demanding purposes, the monitors we've reviewed here will be the fulfilment of your every desire. However, if you're in the publishing industry, it may be a different story. Because your Mac uses RGB (Red, Green and Blue) to display images on-screen but CMYK (Cyan, Magenta, Yellow and Key – black) for printing, there are some inevitable incompatibilities between the two systems. Your monitor plays a big part here because your perception of the colours it displays is altered by the colour accuracy of the monitor itself, ambient light levels, viewing angle, and which type of Mac (even which application) you are using. For precise colour matching, many professionals use very accurate displays such as the Radius PressView 17 SR shown here.

The PressView 17 SR comes with colour-matching software and a calibration puck. You can attach the puck to read the light coming from your screen. This enables the monitor to check how accurate its display is and make corrections. You even get a special cloak to wear to minimise ambient light reflection from your clothes! It has a Trinitron screen, a maximum resolution of 1,600 x 1,200 and a dot pitch of 0.25mm. The monitor is designed for the industry professional and could be just the thing for you if you need very accurate colours on-screen. Consequently it costs a tad more than your average 17-inch monitor: as it weighs in at a whopping £2,584, you won't find many people with one of these set up in the spare bedroom. If you want accurate colour but can't afford the Rolls Royce of monitors, however, we reckon the AppleVision 1710 is well suited to pro DTP use. Although it's not as mighty as the PressView, the 1710 does have automatic colour calibration, is undoubtedly one of the best displays and has a price that falls on the right side of £1,000.

■ For more details on the PressView 17SR, contact Radius on 01483 772773.



The Radius PressView will set you back over £2,500 – but what a picture.

MONITORS AT A GLANCE

15 inch Monitors	Max res.	Dot pitch	OSD	Screen	List Price	Street Price
Apple 15-inch	1,024 x 768	0.26	No	Trinitron	£359	£320
CTX 1565D	1,280 x 1,024	0.26	No	FST	£317	
Hitachi 15MVX Value	1,024 x 768	0.28	No	FST	£352	£285
Mitsubishi 15HX	1,280 x 1,024	0.28	Yes	Diamondtron	£376	
Samsung SyncMaster 15GLi	1,280 x 1,024	0.28	Yes	FST	£406	
Sony 15sx	1,024 x 768	0.26	No	Trinitron	£410	£350
Sony 15sfII	1,280 x 1,024	0.25	Yes	Trinitron	£465	£399
Taxan 530LR	1,280 x 1,024	0.28	No	FST	£446	£326
17 inch Monitors						
Apple 1705	1,280 x 1,024	0.28	No	FST	£664	£595
Apple 1710	1,280 x 1,024	0.26	Yes	Trinitron	£829	£750
CTX 1785S	1,600 x 1,200	0.26	Yes	FST	£587	
Hitachi 17MVX Pro 2	1,280 x 1,024	0.26	Yes	FST	£704	£590
Iiyama Vision Master Pro	1,600 x 1,200	0.26	Yes	Diamondtron	£763	£690
Mitsubishi 17HX	1,280 x 1,024	0.26	Yes	Diamondtron	£758	
Radius PressView 17SR	1,600 x 1,200	0.25	Yes	Trinitron	£2,500	
Samsung SyncMaster 17GLsi	1,280 x 1,024	0.26	Yes	FST	£821	
Sony 17sfII	1,280 x 1,024	0.25	Yes	Trinitron	£763	£645
Taxan 730LR	1,280 x 1,024	0.28	Yes	FST	£763	£557
AV Monitors						
Apple 1710AV	1,280 x 1,024	0.26	Yes	Trinitron	£929	£820
Samsung SyncMaster 15M	1,280 x 1,024	0.28	Yes	FST	£440	
Taxan 730TCO-S	1,280 x 1,024	0.28	Yes	FST	£798	£582

JARGON BUSTERS

■ **AV or multimedia monitor:** This is, at its simplest, a monitor fitted with speakers and a microphone. Audio-visual monitors have identical screens to non-AV monitors, the only difference being that the casing houses the speakers and microphone as well. Whether you plump for an AV monitor depends on whether you want to be able to hear your e-mail go 'boing' when you're in the garden. AV monitors usually cost in the order of £60 to £100 more than standard monitors. If you don't want an AV monitor but are interested in improving your Mac's sound quality, then turn to page 78 of this issue for our review of six of the best pairs of speakers you can currently buy.

■ **Diamondtron:** A monitor technology similar to Trinitron, but this was developed by Mitsubishi. To all intents and purposes, the two mean the same thing, but are trademarks of two entirely different companies. Also used in Iiyama monitors.

■ **Dot pitch, stripe pitch:** The resolution of your monitor is sometimes expressed as the number of pixels per inch. The average monitor displays 72 dpi (dots per inch), but on multiple scan monitors, this value will change every time you change the resolution. The dot pitch of a monitor (or stripe pitch for Trinitron), however, is constant. The dot pitch of a monitor is the size of the smallest dot it can display on-screen – one pixel at the monitor's highest resolution, in other words. Most monitors have a dot pitch of between 0.26 and 0.28mm. Generally speaking, the lower the figure, the sharper and crisper the on-screen image.

■ **FST (Flat square tube):** This is the technology used in most non-Trinitron monitors. FST monitors are not, as you might imagine from the name, flat. Rather, they are flatter than previous TV and monitor tubes that used similar technology. FST screens are curved in both the horizontal and vertical planes, while Trinitron monitors curve only in the horizontal plane.

■ **Moiré pattern:** This is an interference pattern caused when two similar patterns are overlaid. It happens on your monitor because the pixels on-screen form a pattern which clashes with certain Desktop textures – the plain grey one you get on your Mac when you buy it is a perfect example. The effect of this is to produce flickering wavy lines on-screen, which distort the image and are painful on the eyes. If your monitor provides no solution to this problem, the best way to get around it is to change the resolution to a lower setting.

■ **Pixel (picture element):** The image on your Mac's monitor is made up of tiny dots known as picture elements, or pixels for short. The standard Mac monitor is 14-inches, and has a resolution of 640 x 480 pixels – that is, 640 pixels wide by 480 pixels deep. Multiple scan monitors are capable of displaying images at a range of higher resolutions, such as 1,024 x 768 or better. This effectively gives you a larger Desktop, enabling you to see more of any document windows you have open, reducing the need to scroll so much.

■ **Trinitron:** This is a display technology developed by Sony that has been adopted by many monitor manufacturers. Trinitron is a trade mark of Sony, but is often used to describe monitors that use a similar system, such as Mitsubishi's Diamondtron. Trinitron monitors tend to produce sharper, crisper, clearer images than their FST counterparts.

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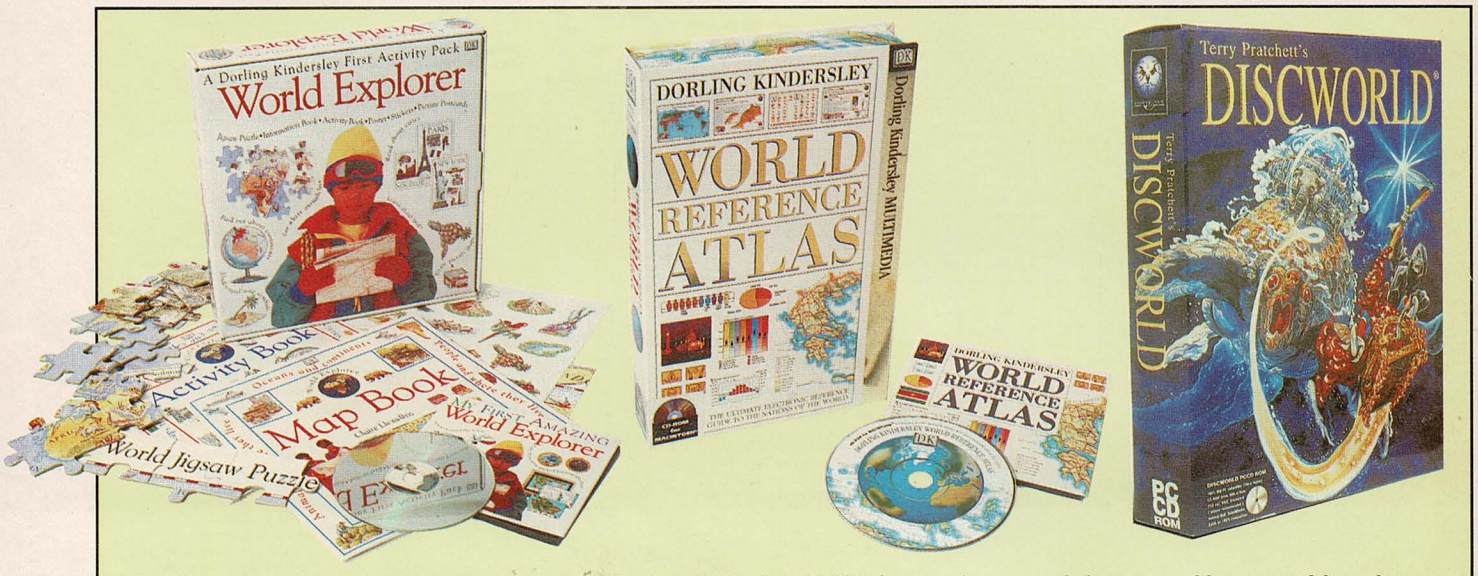

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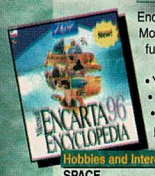

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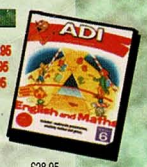

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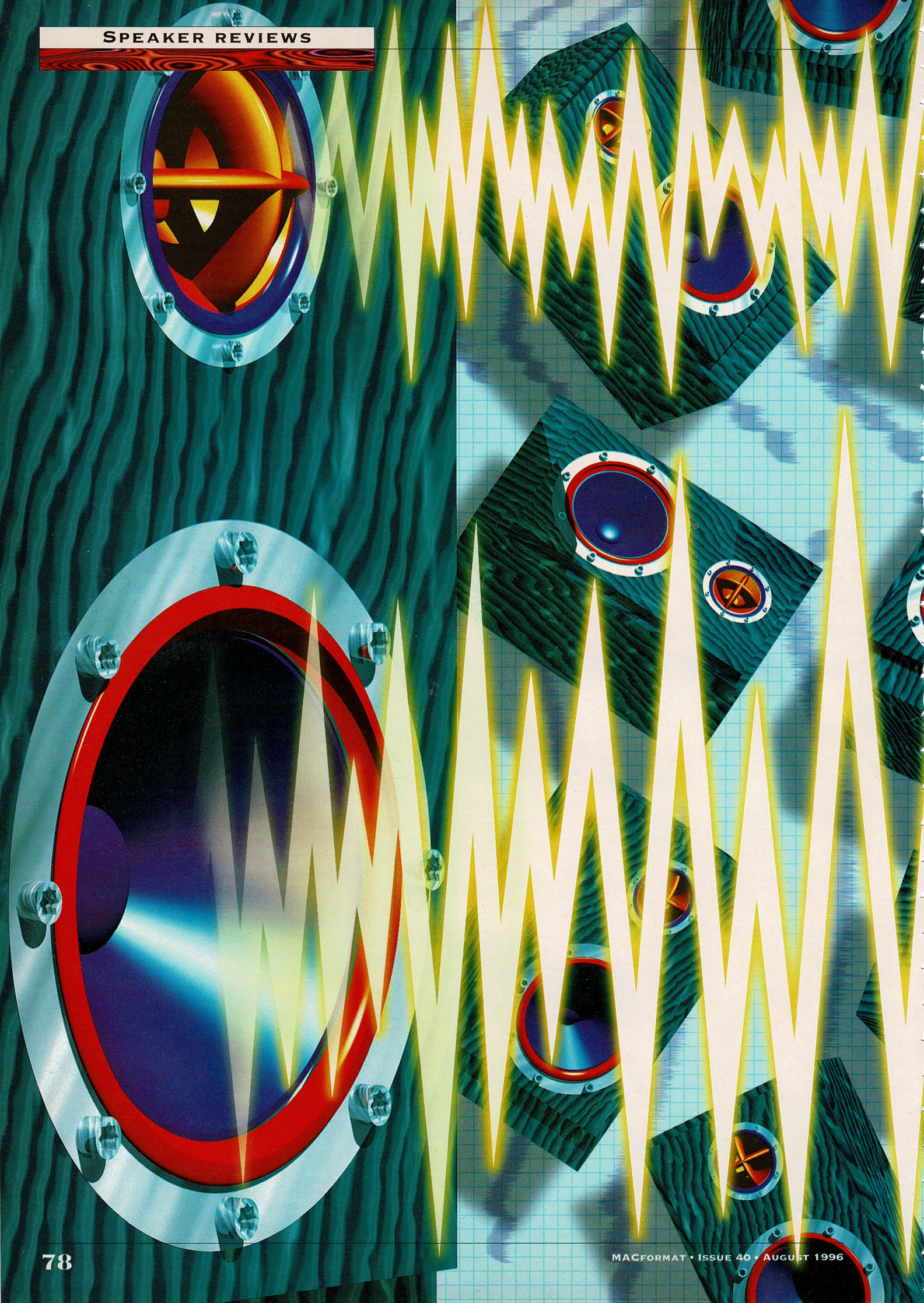
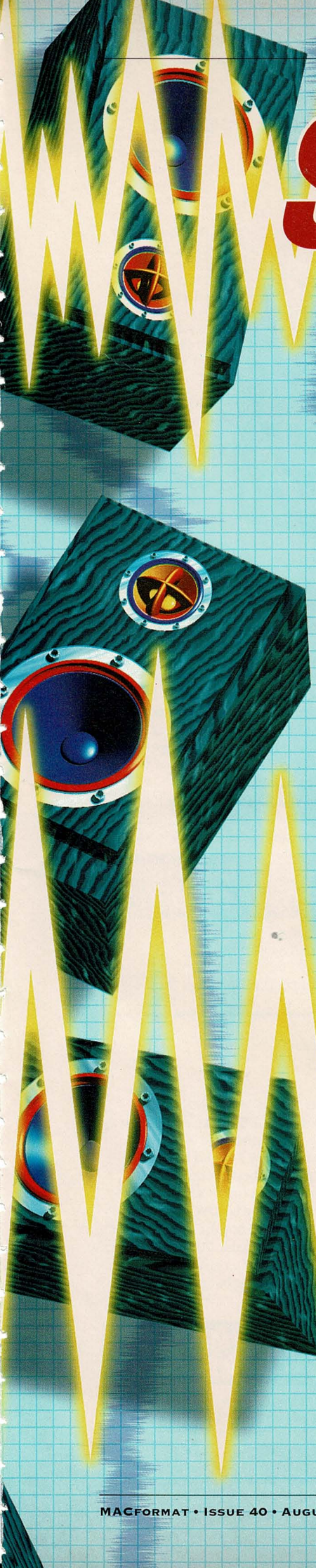




Super sonics

Sound adds life to your games and multi to your media. Dave Robinson explains what you need to look for in a set of speakers, then tests six possibilities.

Sound is important. Sound is *very* important. Throughout the past 100 years of cinema, audio – both music and speech – has been as necessary an ingredient as the flickering images. From the very beginning, silent movie theatres employed a pianist to supply the essential but absent mood and atmosphere.

As cinematic images are transposed to your Mac and the domain of QuickTime movies, the need to hear as well as see remains paramount. It might be obvious, but it still needs repeating: the whole raison d'être behind multimedia is video *and* audio. And even if, for some reason, you haven't been swept up in the inevitable CD-ROM revolution, you'll still know that your Mac needs good sound. Superior sprites alone don't make a great game; a cool and immersive soundtrack is equally vital.

You can make do with the fair-to-middling audio quality of your grainy, limited-bandwidth, 8-bit, 22KHz 68K Mac. It's loud enough to distract, but doesn't obliterate the office ambience. The sound of the Power Mac 7100s and above is better: 16-bit and 44.1KHz (CD-quality). It's also louder, and almost tolerable through that little speaker provided in the front.

Loud and clear

If you're serious about your sound – and you should be – then a decent pair of multimedia speakers is a must. No Mac comes with proper built-in stereo speakers. If you have a CD-ROM drive, now an integral part of all new Macs, then there's really no excuse for not having speakers, because you'll be able to play audio CDs without going near the hi-fi.

Speakers aren't there just for volume's sake, either. Many sets come with EQ (equalisation) controls, enabling you to boost the bass and cut the treble to adjust the audio quality. You can't do this with either the **Sound** Control Panel or *SoundMachine 3.1*, a utility for playing back sound files, frequently used in conjunction with a Web browser.

Speakers won't make up for the inadequacies of 8-bit playback, but they will make both music and effects more presentable and more 'in your face'. You can always add a subwoofer later and really feel that bottom end kick...

So, what should you be looking for in a pair of multimedia speakers? Obviously, you want something that sounds good. You want music to be reproduced as naturally and transparently as possible, and you want energy and kick in sound effects and game music. Second, the speakers need to be active, or powered, so that they further amplify the sound. Third, they should be magnetically shielded, so they don't pick up hum from any of your Mac's componentry, damage your randomly discarded tape cassettes and floppy disks or produce lava-lamp effects when placed next to your monitor.

Fourth, and not quite so important, you need to be aware of the connections to your machine. Most Macs have a laughable mini-jack stereo socket round the back, and most speakers come with this style of connector. Some Macs, such as the AV machines (with the right board in place), the recently discontinued PowerMac 7500 and the new 7600 and 8500, also have phono sockets, as you find on on hi-fi separates. These are more standard and ultimately preferable. Their recent consistent appearance suggests this is the way Mac design is going – though speaker modifications are yet to follow.

Continued on next page

Also, a word of warning: speaker power is usually quoted as an RMS (root mean square) value. This is always the best guide to the output volume. PMPO, or Peak Music Power Output, is a virtually meaningless figure which you could probably produce by thinking of a number, doubling it and adding your age.

Most manufacturers make two or three models; we've tested a selection of sub-£100 speakers. We've also looked at one more expensive system – the Reveal RSS240 – to see whether it's worth doubling your outlay.

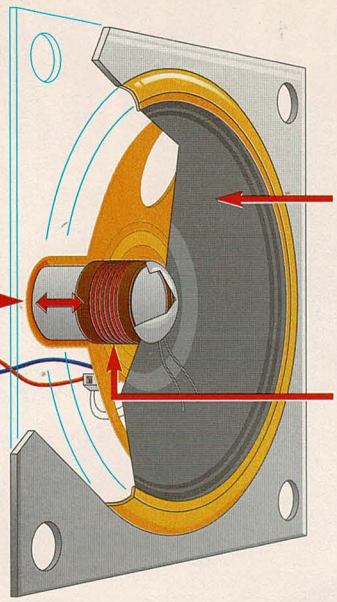
One last thought: by now you should be convinced of the importance of good sound – it's a pity others don't agree. Apple doesn't mention a single application for sound reinforcement on its product pages, not even its own Design II speakers. Most advertisers in MACFORMAT don't plug them either. So, all hail the multimedia revolution – but quietly, very quietly...

WHO IS DAVE ROBINSON?

Dave is Deputy Editor of MACFORMAT's sister magazine *Future Music*, the market-leading music technology magazine. He even knows how to calculate a root mean square (it's one-over-root-two, or 0.7071, times the peak value, if you *must* know).

HOW A LOUDSPEAKER WORKS

The loudspeaker is a transducer: it changes electrical energy to mechanical energy. In a nutshell, a coil suspended in a magnetic field moves relative to the magnetic field as a current passes through it. A cone or diaphragm connected to the coil creates sound waves as a result.



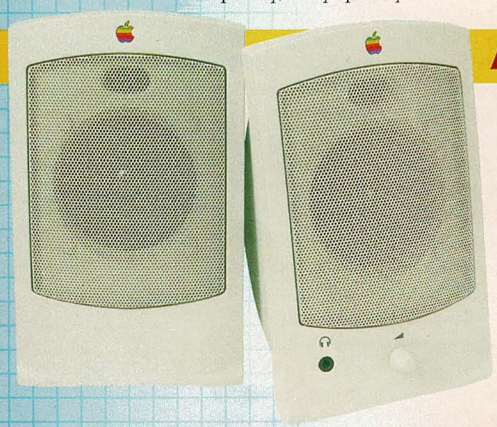
The diaphragm or cone, made of a lightweight substance such as paper, is attached to the coil. As the coil moves, the diaphragm moves, compressing or expanding the air, thus creating sound waves. Over to your ears for the rest of the story...

This is the speaker, containing the magnet. Tapes and floppies don't like magnets, so don't leave any on top of the speaker.

The audio signal leaves your Mac and enters the speaker here.

The coil, located in front of the magnet, moves as the analogue signal flowing through it creates a changing magnetic field.

APPLEDESIGN POWERED SPEAKERS II



Apple's own speakers are certainly the most aesthetically enticing of the crop: half-pear shaped units with spikey tails that double as adjustable stands. The colour match is spot-on too, funnily enough. At the rear of the 'main' speaker are connector sockets for the external power supply and a socket that enables you to link up the second speaker. There are also two stereo mini-jack inputs, one with a computer symbol above it, the other with the letters CD. There is no discernible difference between the input impedances of the two.

A headphones socket and a volume control knob are all you get beneath the speaker grill. It's not easy to get a purchase on the knob because of its conical shape, and, worse still, there's no on/off switch or light to tell you whether the things are switched on. Boo! The manual is weighty, and the warranty even weightier, but that's because Apple explains how to set up the speakers in about 200 languages.

As for audio performance, the Design IIs don't do a good job. You mostly get muffled, stodgy midrange, and the results are far from transparent. If you're a music lover, avoid these speakers.

Conversely, the Design II's rendition of game music is passable: the high-frequency noise associated with low-quality sample playback isn't as noticeable as with the other speakers, probably because of the Design II's narrower bandwidth.

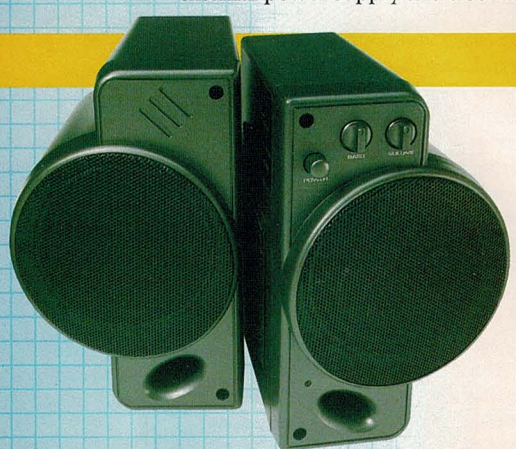
Apple should stick to what it knows best, and leave sound reinforcement to those companies who do it for a living.

APPLEDESIGN POWERED II

Price: £49. **Out:** now.
Contact: Apple 0800 127753.

MACFORMAT RATING **55%**

GOODMANS ACTIVE 85



These speakers look very secure in the photographs in the literature, but they don't have quite the gravity-defying stability that Goodmans suggests when you slap them on to the side of your monitor. Fortunately, no matter how precariously they dangle, these speakers can take a few knocks without being displaced.

The left-hand speaker has an internal power supply, which should be plugged straight into the mains, and hi-fi-speaker-style connectors. These have to be clipped into the terminals on the right-hand unit. The shielding isn't as protective as in the other units, and waving an 85 in front of the monitor created some slight picture distortion patterns. However, there were no such effects once they were velcro-mounted.

Controls are minimal: just bass and volume controls and the obligatory on-off switch on the front. CD audio flowing through the Active 85s is thinner than from all but the Apple speakers. There's clarity in the treble, but things tail off in the lower parts. The additional control adds lower mid-boom as well as bass ballast.

Gameswise, the cracks don't show as badly. They aren't far behind the Goodman Active 75s and the Sony PC91s, and the boost works more effectively on an uncrowded bassline. The output rating is 30W PMPO: they're loud, but not up to the horsepower of the Yamaha M15s. Still, the Active 85s are cheap and you'll find spilling your coffee over them very difficult indeed.

GOODMANS ACTIVE 85

Price: £34.99. **Out:** now.
Contact: Goodmans 0181 594 5533.

MACFORMAT RATING **75%**

GOODMANS ACTIVE 75

Black and conspicuous, each wide-based 75 squats solidly on your desk and stares at you with a deepset eye. They're not specifically designed for computer usage, and therefore aren't magnetically shielded. If they are positioned close to your monitor, they'll produce groovy, but unwanted, on-screen psychedelia. In practice you must place them a good six inches or so from your computer.

GOODMANS ACTIVE 75

Price: £50. **Out:** now.
Contact: Goodmans 0181 594 5533.

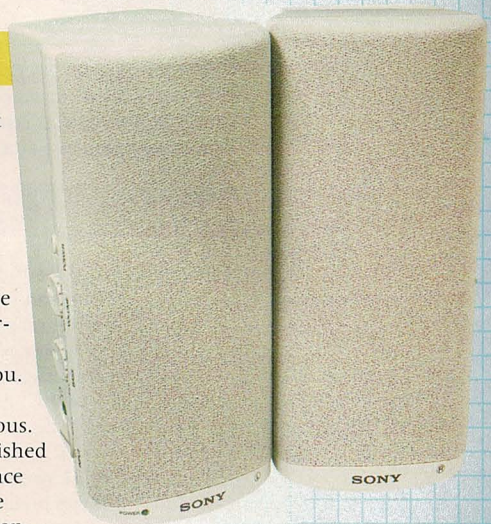
MACFORMAT RATING 85%

The speakers split the Mac's stereo jack output into left and right phono connections (a hybrid cable is supplied), but that's it as far as inputs and outputs go. The front is more promising: a volume control plus individual treble and bass knobs... all of which are slightly awkward to use and can be pulled off very easily.

The Active 75s at maximum pelt are only as loud as the Yamaha M15s. This illustrates just how close a rating of 10W per channel (Yamaha) is to 80W PMPO (Goodmans). Interpreted another way, it reveals just how misleading the PMPO system can be.

So the Active 75s do have their downside, but when it comes to audio results, it's up, up and up for both games and music. The Active 75s are as warm as the Sony speakers, if not warmer. They have a rich and rounded sound, showing real depth where you need it, and sharpness in the highs – all without you having to go anywhere near those tone controls. In fact, prolonged listening to these speakers made the Sony PC91s begin to sound a little spikier than is strictly desirable.

SONY SRS-PC9



Sony went for the deceptively minimalist frontal approach with the PC91s: there's an active light on the front, but that's all. The controls inhabit the side of the left (driving) speaker, where you'll find an on/off button, volume and bass controls, an input selector and a headphones socket. The cable input from your Mac is hardwired to the back of the speaker, but there's a also stereo mini-jack second input, enabling you to hook up your personal stereo on a semi-permanent basis. The input selector has three settings, enabling you to select input one or two, or a mix of both. There are no extra cables.

SONY SRS-PC91

Price: £99 **Out:** now
Contact: Sony 01932 816000

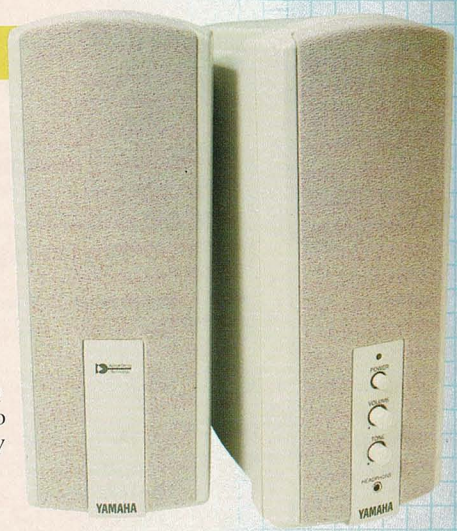
MACFORMAT RATING 87%

The PC91s are rated at 20W, and they'll give you plenty of volume, but they don't carry the oomph of, say, the Yamahas at a similar half-volume setting. What's more, the bass control acts as a treble limiter, rather than as a bottom end builder. The dials are big, but fiddly, because they're partly recessed into the speaker casing. Niggle, niggle, niggle... But ultimately, they have the finest overall sound of the magnetically shielded speakers.

The PC91s give you sparkling definition across the whole spectrum, plus plenty of warmth and weight down in the bass. There's a comfortably enveloping effect about the output: you almost feel as if you can touch and see the sounds forming in front of you. Yes, I'm being serious.

The polished performance from these speakers continues when you use them for games, too. A tad more power would have been nice, but essentially the PC91s make a duo you could be more than happy to have on your desk.

YAMAHA YST-M15



The YST-M15s are the slimmest of the bunch. With only tone and volume controls, plus the 'headphone' socket (surely they mean headphones?) on the front, they appear to be nothing special. But looks aren't everything: there's a control for limiting the input volume round the back, plus a second mini-stereo input. A slave output also enables you to hook up the Yamaha MSW10 sub-woofer for extra bass boom. They are magnetically shielded, the knobs are sturdy and all the cables are supplied.

YAMAHA YST-M15

Price: £69. **Out:** now.
Contact: Yamaha 01908 366700.

MACFORMAT RATING 85%

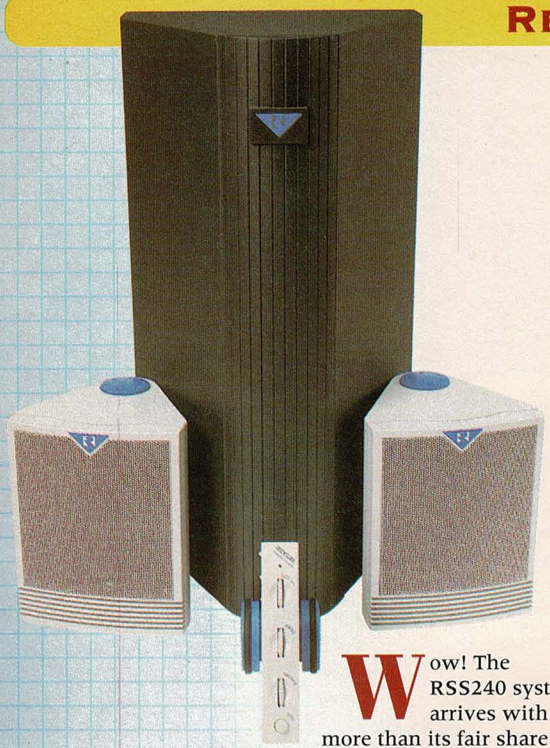
The M15s have plenty of welly – it isn't hard to obliterate conversation at your workplace – but that and flexibility aside, the sound itself is great but not the greatest. On the box it says 'astonishing deep bass response', and that's what you get, all right. Unless you're a MkII Escort boom baby, forget about needing to buy Yamaha's subwoofer option.

In fact, perhaps there's too much bass. Sub-bass that you're supposed to be 'aware of' rather be able to 'hear' leaks through, making the M15s great for the bass that underpins dance music. They might not serve your rock tastes as well, though; vocals sit back a little more, and some of the lower-mid instruments (below the range of the voice, but not quite the bass) get lost. It's a case of too much of the extremes: think of that 'smile' you make with your hi-fi's five-band EQ stretched into a grin worthy of The Joker.

A big plus is that game music benefits hugely from this curved response: the bass punches, the treble is bright. There's plenty of headroom, and the treble can be sharpened further with the tone control.

Continued on next page

REVEAL RSS240



Wow! The RSS240 system arrives with more than its fair share of component parts. The heart of the 240 is a subwoofer unit the size of a hi-fi speaker. It's shaped like a slice of Toblerone and tucks below your worktop. Everything connects to the subwoofer: the computer, the two mini-Toblerone satellite speakers, and – wait for it – the remote control unit. These connections are located at the front of the unit, so watch those dangling feet.

The remote, a single, lilac and white honey and almond filled chunk, sits upright on your desktop thanks to big wheel-like feet that don't actually turn. The treble and bass controls both work quite dramatically, the bass control completely silencing the subwoofer when it's set to minimum.

There's also an SRS switch for Reveal's Sound Retrieval System, which produces 'true-to-life, three-dimensional sound.' Its effectiveness depends on the nature of the original audio source. With noisy 8-bit samples, it seemed to spread the sounds a little, but also increased the level of the background noise. CD-quality sound gave the impression of being fatter, but not that much fatter.

In the spotlight, the RSS240 system performed well – rather like the Active 85s with an enormous great subwoofer bolstering up the bass frequencies. Jeez, that floor speaker can really move some air. The overall sound was slightly uneasy in the midrange, and not as clear or natural as from the Sonys or the Yamahas, but when used for games, both sound and music had both strength and sheen. Essentially, though, this is a system for you if you're a basshead with extremely understanding neighbours. Otherwise, the sound quality you get doesn't justify the extra expense.

REVEAL RSS240

Price: £211.49. **Out:** now.
Contact: Reveal Computer Products 0181 845 7400.

MACFORMAT RATING 78%

THE VERDICT

TWEETY SPY

Other speakery terms, in case you ever wondered: 'tweeters' react to frequencies above 6kHz; 'woofers' start at around 200Hz and go down. 'Mid-range' covers the domain between.

The extra cost of the Reveal system isn't justified in the resulting total sound enhancement. Similarly, the Active 85s, perched up on your monitor, are an enticing option at £34.99, but lack the satisfying sound and little extras of other systems.

The Sony SRS-PC91 system, at £99, gets top prize here. The speakers sound natural, they have plenty of clout, they come with a headphones socket and secondary input options – and they look good, too. The Yamahas come a close second, not quite up to the sound of the PC91s, but slightly weightier in the volume department. They offer plenty of expansion possibilities and are 30 quid cheaper.

Aiwa's budget set is the SC-C27, shown here. Its TS-CD20 is a *loud* gem at £120, the SC-C55 top value at £50.

If money's tight, you should go for the £49 Active 75s. True, you have to keep them a safe distance from your Mac screen to avoid hallucinatory effects, and you've also got to be gentle with those control knobs, but you'll get a superlative sound. As for the Apple speakers – save yourself £15 and buy the Active 85s.

Alternatively...

Many of the manufacturers whose products are mentioned here supply a whole range of speaker systems. Yamaha, for instance, makes models either side of the M15s: the smaller M5s (£59) and the 3D-sound-processing £79 M20DSPs (basically the M15s with an extra chip and an extra knob).

The Goodman Active 65Vs (£39.99) are less powerful but more solidly built than the 75s. Sony produces a handful of others, as does Aiwa, and oddly enough Aiwa's tend to be cheaper, even though Sony owns a large part of the company. Roland's MA-7 speakers were popular, although they are soon to be replaced by the MA-8s, sadly not available for review at the time of writing. And of course, a brief stroll into your High Street electrical shop will reveal a few budget multimedia and personal-stereo-style systems of curious label and dubious pedigree.

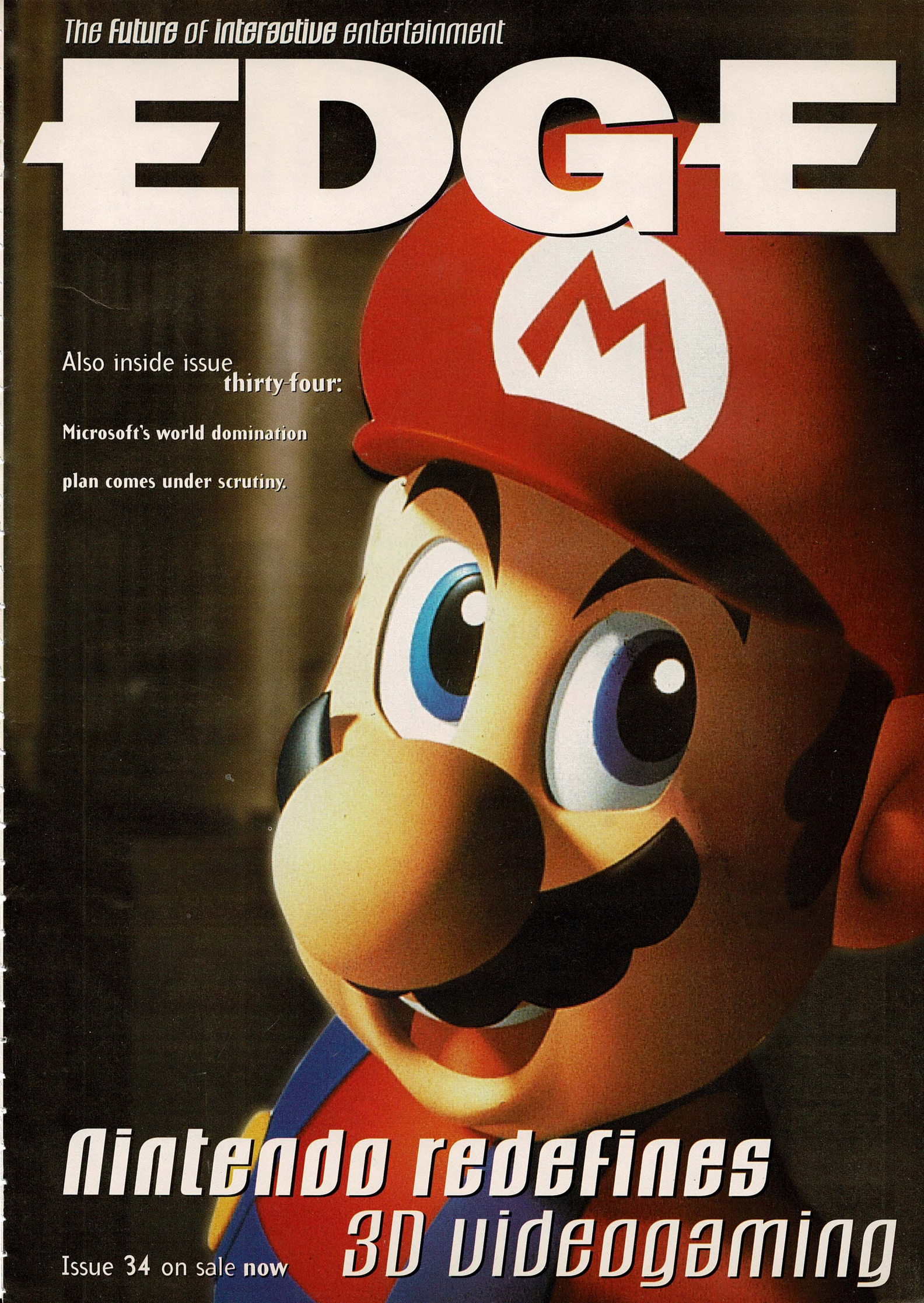
One final option depends on how close your Mac is to either a stereo or portable hi-fi. All you need is (gasp) a stereo mini-jack-to-RCA phono cable. You can then hook up your Mac to the Aux or Tape (but not Phono) input – instant amplification without the need for extras. **MF**

LOOKS GOOD – SOUNDS GOOD?

Model	Price	Output power	Frequency response	Speakers size	Connectors	Power supply	Accessories
AppleDesign II	£49	18W	not quoted	not quoted	Two inputs	DC 12V	AC adaptor, all cables, power supply
Goodmans Active 75	£49.99	80W PMPO	60Hz-20KHz+/-3dB	4-inch woofer, 1¼-inch dome tweeter	Stereo RCA phono	Mains plug fitted	Connector cable
Goodmans Active 85	£34.99	30W PMPO	not quoted	not quoted	Stereo RCA	Mains plug fitted	Velcro pads, connector cable
Reveal RSS240	£211.49	7W satellites, 14W subwoofer	200Hz-20KHz (-6 +0db) 20- 300Hz (+0 -6dB)	3-inch paper, 5¼-inch polypropylene	One stereo mini-jack input	14V AC	Adaptor, cable, remote control
Sony SRS-PC91	£99	20W	not quoted	2⅝-inch	Two stereo mini-jacks, headphones	DC 15V	AC adaptor, rubber feet
Yamaha YST-M15	£69	10W/ch	70Hz-20KHz+/-3dB	not quoted	Two inputs, one output, headphones	DC 14V	AC adaptor, 3.5mm stereo mini cable, RCA phono plug cable, eight stick-on feet

The Future of interactive entertainment

EDGE



Also inside issue thirty-four:

Microsoft's world domination plan comes under scrutiny.

Nintendo redefines 3D videogaming

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ical music tour

Your Mac can take music to another plane with the help of multimedia. MACFORMAT assesses the best reference discs and the cutting edge of entertainment.

The primitive pull of rhythm and music matters so much to everyone that it stays with us no matter how the world changes. We love it even as it's packaged and sold to us by record companies, turning music into an industry. It's a business that's proved one of the most adaptable of the century, taking every technological advance, from gramophone discs through video to the CD, in its stride. Now, as far as the industry is concerned, your Mac is picking up the relentless beat of a good business opportunity.

From individual artists to multinational corporations, everyone seems to be investing in computer equipment (most often the Mac) to take their work beyond the record or the video. The most prominent example is the recent opening of a Mac multimedia section at the famous Abbey Road Studios. Now artists are producing work you can alter or respond to directly through your Mac – music you dance *with* instead of *to*. But are these genuinely interactive, or little more than vanity projects?

Over the next ten pages, we look at how music is once again being reshaped. We also demonstrate how CD-ROMs offer new ways for you to learn about music, with reference discs that enable you to see and hear the people you're reading about. Can these discs really offer more insights than a book or a TV programme?

And we try out a few oddities like *Quest for Fame*, an eccentric game that challenges your sense of rhythm as you become a guitarist for real!

From timeless classical music to the relentless modernity of jungle, and best-selling rock to dodgy Europop, it's all in the next ten pages.

PLAY THOSE DISCS, DJ...

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Junglism 90
Making Music 91
The Art of Singing 92
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Music Central 96

Having dealt with movies and ancient lands, Microsoft now turns on, tunes in and drops into the world of music. Mike Goldsmith gets his facts straight.

Simple but effective, *Music Central's* Contents screen leads you straight to what you want – in this case, the clip-packed Media Gallery.

It's Sunday evening, you're in the pub and tonight is Quiz Night – more specifically, it's the music round. You eye the team on the adjacent table suspiciously. Champions for the last month, the Record Breakers have been cheating somehow, but tonight it doesn't matter. Under the table, nestled in the portable CD-ROM drive hooked up to your PowerBook, is your ticket to victory. Tonight, *Music Central 96* is going to win you that hallowed yard of ale...

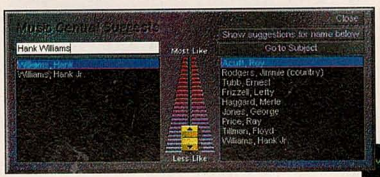
Big stars such as REM get the big screen treatment.

BIG NUMBERS

So how comprehensive is *Music Central?* Well, before any of the Net site updates, it's packed with over 5,000 album reviews, 8,000 artist biographies, 2,000 photos, over 50 song clips, half an hour of video footage and a discography of over 60,000 albums.

And, if hiding the PowerBook weren't so tricky, that ale would be in the plastic-lined bag. Aiming to do for music what *Cinemania* does for movies and *Encarta* does for, well, everything else, *Music Central* purports to be the definitive guide to rock, pop, blues and every other musical genre you could possibly think of. Of course, everything you'd expect from Microsoft is present and correct – the lush interface, the exhaustive research, the attention to detail. But it isn't ancient Rome or endangered species Microsoft is cataloguing this time – it's music. Mere facts aren't going to be enough for a medium that, just by stringing a few notes together, has spawned a multi-billion pound industry, has altered people's lives and means more to your kid sister than life itself. *Music Central* is going to have to be good.

So is it? Yes it is. The main problem facing *Music Central* wasn't only that of expertise but appealing to both sides of the Atlantic. Modern music might be a global industry but could a generic American voice describe the Camden indie world or a British commentator unearth the Los Angeles Rap scene? Well maybe, given the passion of most critics, but Microsoft has wisely gone for the best.

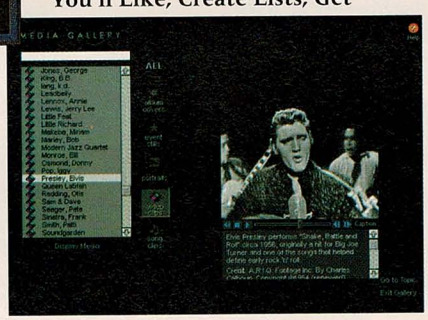


From Rock to Country, just type in your preference and wait for *Music Central* to suggest some appropriate listening. In this case, it's spot on.

Reviews are from *Q*, the top-selling UK music monthly; biography comes from the equally encyclopaedic archives of Guinness Publishing. But, while the articles aren't as plentiful, it's these that see *Music Central* cross the Atlantic. Journalists from the likes of *Rolling Stone* and *Spin* plus a wealth of specialist publications all contribute, leaving *Music Central* unsurpassed in its research.

Still, for all the bibliography, if *Music Central* can't bring this to your monitor, then it's destined to remain nothing more than a listing. Thankfully, as you'll be able to attest if you already own a copy of *Cinemania 96*, transferring data to the Mac poses no problem for Microsoft and, as an eye-pleasing menu fills the screen, *Music Central* is on the way to the top of the charts.

A roll of the cursor swiftly brings up descriptions of seven self-explanatory options: **Find An Album, Find An Artist, Find A Song, Find Music You'll Like, Create Lists, Get**



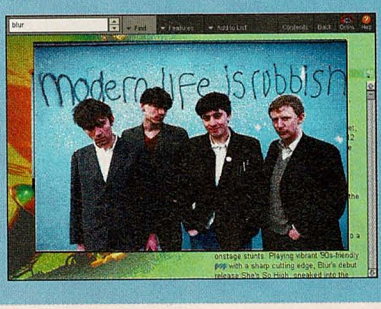
Suitably sparse so as to highlight the performance, Media Gallery is full of both seminal and rare performances by the stars.

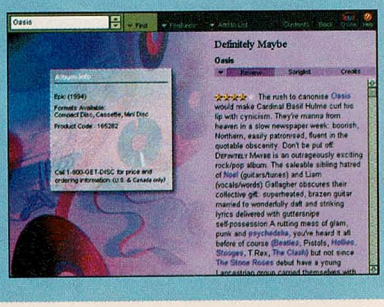
MUSIC CENTRAL ON-LINE

The one major obstacle for *Music Central 96* is that it could quickly become woefully outdated in the ever-changing world of popular music. But with the help of Microsoft's Internet service the Microsoft Network, that's a hurdle that's already been jumped.

A click on **Get Connected,** a quick read of the info and you're away... You'll need Internet access, of course, but if you have it your copy of *Music Central* has just grown (and if you need help getting connected, MACFORMAT 39's massive Net feature has all the answers). You'll find monthly updates at Music Central Connection at the Web address **http://www.MusicCentral.msn.com/mcupdate/,** each packed with reviews, addendums and discographical updates on nearly 200 albums.

How's it done? Just download the Updates straight onto your hard drive, expand them with the appropriate shareware software (Music Central Connection has links to the necessary sites) and, according to Microsoft, the next time you run *Music Central* it'll be 'as fresh as your Mom's Tuna Surprise'. We can't




Oasis
Find
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Contents
Back
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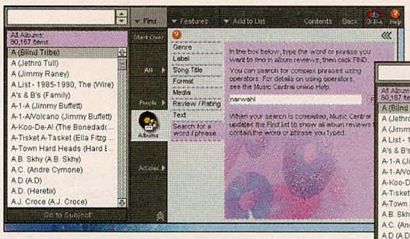
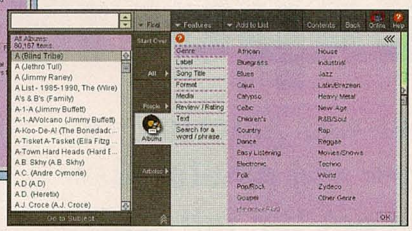
Help
Definitely Maybe
Oasis
Review
Songlist
Credits
Epic (1994)
Formats Available:
Compact Disc, Cassette, Mini Disc
Product Code: 166282
Call 1-800-GET-DISC for price and ordering information. (U.S. & Canada only)
The rush to canonise Oasis would make Cardinal Basil Hume curl his lip with cynicism. They're manna from heaven in a slow newspaper week: boorish, Northern, easily patronised, fluent in the quotable obscenity. Don't be put off. Direwolf Morad is an outrageously exciting rock/pop album. The saleable sibling hatred of Noel (guitars/tunes) and Liam (vocals/woods) Gallagher obscures their collective gift: superheated, brazen guitar married to wonderfully daft and striking lyrics delivered with gutterspipe self-possession. A rutting mess of glam, punk and psychedelia, you've heard it all before of course (Beatles, Pistols, Hollies, Stooges, T.Rex, The Clash) but not since The Stone Roses debut have a young

As it stands, Blur get a complete *Music Central* entry with biography and full career details while Oasis only warrant an album review and a picture. Use the Music Central Connection Web site to rectify what now looks a decidedly wrong forecast of the Battle of Britpop.



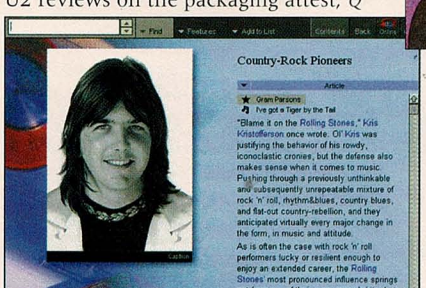
Can't remember who sang that album with 'Apple' in the title? Use *Music Central's* search engine to narrow down your hunt.



With over 80,000 albums to choose from, use the filters to concentrate on the genre you require.

Connected and **See, Watch, Hear.** With over 100,000 separate entries, each option offers a fresh way of raiding the vaults. The first three of the aforementioned lists all operate from the same interface – scroll down the menu bar or use the search facility, click on the artist or title and zoom off to all the information you could ever need on your favourite star. From Marvin Gaye to Elvis Presley, Public Enemy to Donny Osmond, REM to BB King, the music of the 20th century is here in all its glory, ready to be digested, studied and, via the easy swish of the pop-down menu bar, printed out at the click of a mouse. Add on quick and easy genre filters, reducing that inevitable eye strain, and *Music Central* passes the multimedia encyclopaedia test with those oft-quoted colours flying so...

So it's time to put *Music Central* to the test. As the Natalie Merchant and U2 reviews on the packaging attest, *Q* has a somewhat safe reputation in its coverage, so what does *Music Central* hold for the more esoteric music-ologist? First test: Biz Markie, little-known rap artist and collaborator with the Beastie Boys. No problem, says *Music Central*. Oodles of hypertexted entries with production credits and guest appearances as a bonus. Second: Roy Acuff, seminal County and Western artist. Would Sir like video clips with that? OK. How about Albert Ayler, free jazz saxophonist and ultra hep name to drop? 15 entries should suffice. Right then, let's get really obscure... Godz, art-noise rockers from the '60s whom no one plays apart from about seven people. Your move, *Music Central*...



It's not just reviews. This excellent summation of American country rock includes hypertext links to a huge wealth of biographies.

It's not just The Beatles and The Stones – up-and-coming artists such as Beck get the full *Music Central* treatment right from biography to album review.

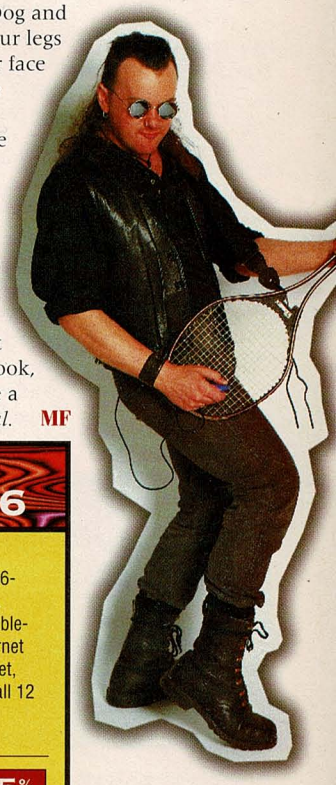
Success! There's entries for all of their albums with full track listings, but click on the biography and... And it's for a naff bunch of '70s bikers from Ohio with the same name. It's hardly a glaring omission, and indeed the only one we discovered in hours of frantic clicking, but an omission all the same. Music Central Connection, the corresponding on-line service, should clear that up (see the box below left), along with other such erroneous entries, but only one failure in our Obscurity Rocks Quiz confirms *Music Central's* all-round depth. Indeed, The Media Gallery, separate repository for all video and music clips, has entries for the likes of John Zorn and Miriam Makeba alongside those of Annie Lennox and Otis Redding, while **Find Music You'll Like** handles allcomers with ease. Enter the artist you admire, decide how spurious you'd like the recommendation (from **Most Like** to **Less Like**), and *Music Central* will suggest a host of artists. It's hardly likely to widen your musical horizons – enter a Country singer to get a list of recommended... Country singers – but it shows that *Music Central* is far from shoddy when it comes to a complete musical history. And that, above all else, is surely the point of any CD-ROM which would attempt to make claims on the word 'definitive'.

SIGHT AND SOUND

If you want to find out how well rock stars have adapted to the silver screen, check out *Music Central's* companion title, *Cinemania 96*. Packed with thousands of reviews, it has everything for the movie buff. Give *Hearts Of Fire* a miss though...

Even a seemingly tricky search for obscure '80s art-punks Wire brings up both a biography and comprehensive discography.

It's closing time back in the Dog and Fiddle. Your eyes are glazed, your legs unsteady and the smile on your face is the proverbial mile wide. The Record Breakers have already sulked off home while you have an empty yard of ale propped next to your still-humming PowerBook. The quest for victory has turned you into the type of cheat you'd normally despise but, beyond the moral quandries, there is a debt of gratitude still to be settled. Next time you turn on your PowerBook, be polite and remember to raise a glass (or a yard!) to *Music Central*. **MF**



vouch for just how yummy that is, but the archive of Updates is bursting with delights – all free for the grabbing. Make sure you get there quick though; owing to a chunk of cyber-technology we don't even want to think about, anything you access after the end of August is going to cost you money.

Or, heaven forbid, you could just go out and buy a copy of *Q*...

Music Central Online
Welcome to Music Central Online
Monthly Updates
Purchase
Have a modem? Turn it on and check out Music Central online!
• Keep your Music Central CD up to date with the latest album reviews and artist information!
• Found an album you want to buy? Order it from Music Central!
To get started with Music Central online, just click the button for an area that interests you.
Help
Close

Netscape: Microsoft® Music Central CD-ROM Content Updates
MUSIC CENTRAL ONLINE
Microsoft® Music Central™ 96 Content Updates

Once you've discovered how to connect to the Music Central Connection, head over to the Web site to find out how to download your monthly updates. Hurry though – it's only free until the end of August.

MUSIC CENTRAL 96

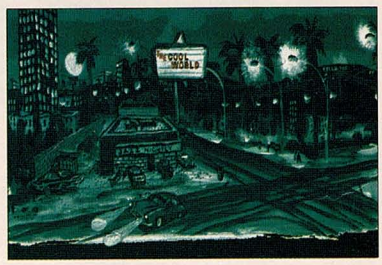
Price: £39.99. **Out:** now.
Requires: any Mac that supports a 256-colour, 13-inch monitor, 8Mb of RAM, System 7 or later, CD-ROM drive (double-speed recommended). To access Internet updates: modem, access to the Internet, 6Mb of hard-disk space to download all 12 monthly updates.
Contact: Microsoft on 0345 002000.

MACFORMAT RATING 95%

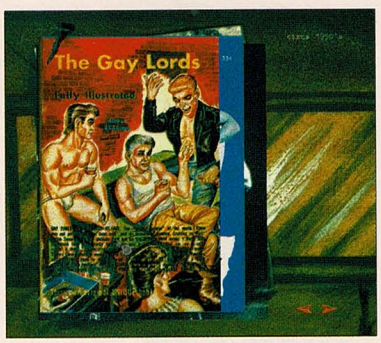
Continued on next page

The Beat Experience

The Beats were the children of post-war America we now associate with sandals, goatees and painful jazz. Step inside *The Beat Experience* to get the full story.



The glamour and glitz of Los Angeles has faded a touch, but jazz is still on offer at The Cool World.



An appropriately moody click around the Beat Pad interface reveals some varied reading matter. Nice pants though.

On the Net

For more on *The Beat Experience*, head over to Voyager's Web site at **http://voyagerco.com/CD/beat/**. If you want to learn a little more about Burroughs and pals, the Whitney Museum of American Art at **http://echonyc.com/~whitney/**, source of the CD-ROM's contents, is the joint to check out... Daddio.

My Back Pages

For a discourse on Beat culture and how this CD-ROM is trying to document it, be sure to check the excellent introduction and accompanying credits – you'll find them on the pull-down list on the Menu screen.

What does CD-ROM say to you? Point-and-click encyclopaedia, kids' edutainment, manic zapfests for the games fans: all tailor-made for the multimedia fare that a shiny five-inch disc can bestow. What CD-ROM does not say, however, is jazz. Nor poetry, abstract painting or angst-consumed young men with the desire to overturn popular culture as we know it. CD-ROM can catalogue and embellish most culture with consummate ease, but can it cope with the freeform expressionism of America's Beat generation?

Drive somewhat precariously from coast to coast in search of that beatific experience. *On the Road* indeed..

Beat was about more than a dog-eared copy of *On the Road* and a set of freshly-purchased bongos. The hallowed triumvirate of Jack Kerouac, Allen Ginsberg and William Burroughs made Beat vogue in the 1960s with their experimental writing, but underpinning this was a vibrant counter-culture. Beat was a wholesale rejection of American post-war culture by artists from all media – photography, film, art and music as well as literature – and it's this that *The Beat Experience* documents.

Behind the wheel, suitably dishevelled and shades firmly on, Gary Panter's über-beatnik heads inevitably for the road.

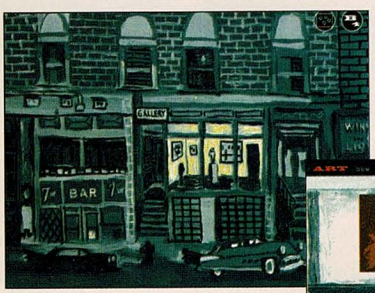
It begins with a quote: 'Images... Millions of images. That's what I eat.' And with Burroughs' croaky tones reverberating in your ears, that's exactly what you get. There's no clearly-defined menu screen here (although there's a pull-down bar if you're feeling less adventurous) – instead you're treated to a random selection of images, each zooming off into a brand-new direction at the click of a mouse. The titles of each of *The Beat Experience's* four segments – Movies, Cut Ups, The Road and Beat Pad – pop up sporadically, all helping you get your bearings, but this is meant to be an experience and thus the only thing you can do is go with the, erm, vibe...

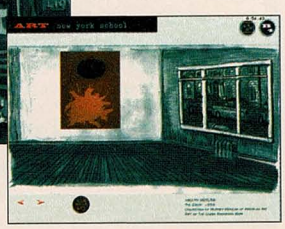
If you had to choose only one of the available options, however, then The Road is the only route to take. Illustrated by art-comic book artist Gary Panter, a suitably dishevelled Beat is at the wheels of a car and the underbelly of 1950s America is both his and your destination. A click on the car radio dials up a montage of Manson and Marlboro adverts, but only when a road map falls from the glove compartment does the journey begin. New York, San Francisco and Los Angeles appear on the map, a click taking you to each city to witness its specific contribution to Beat culture.

Los Angeles has The Cool World (an appropriately hep jazz joint with film clips to match); San Francisco has the City Lights bookstore (with quality photography of original manuscripts); but New York is where it's at. As your car pulls up on a rather unsalubrious street corner, your first port of call is the generously stocked Art Gallery. Jackson Pollock, Franz Kline and Mark Rothko are all here, each of their works backed up by both full-screen magnification and explanatory text, but there are still more delights awaiting you upstairs. Here is the entry to *The Beat Experience's* other main section – The Beat Pad.

Again moodily illustrated by Panter, it's the ultimate bohemian bachelor pad. John Coltrane plays on the stereo, but a few swift clicks around the usual suspects (a TV screen, a wall painting and so on) produces a wealth of information, from homoerotic photography through 1950s TV adverts to the films of Maya Deren. It might be a standard interface, but everything is presented with style and intelligence, allowing you more than a glimpse into the world of the Beats.

As a history book *The Beat Experience* is unsurpassed, but it could be far more than that. In 1996, Burroughs' infamous literary cut-ups may have been superseded by cut-and-paste, but *The Beat Experience* could introduce Kerouac and company to a whole new audience of artists and enthusiasts, thus ensuring that the Beat – relentlessly – goes on... **Mike Goldsmith**





Inviting though it surely is, skip that trip to the bar in favour of a swan around the packed Art Gallery.

Adolph Gottlieb's sparse paintings of the 1950s are dusted down for New York's interactive Art Gallery.

If you find the random globes interface a bit hard going, there's a more traditional pull-down menu you can use until you get into the spirit of things.

The Beat Experience

Price: £19.99. **Out:** September.
Requires: LCII or better, 5,200K of free RAM, System 7, 13-inch monitor, CD-ROM drive (double-speed recommended).
Contact: Astrion on 0181 202 0011.

MACFORMAT RATING 90%

Quest for Fame

Time to dig out that broken tennis racket, pick up a VPick(?) and switch on your Mac. Aerosmith want a new guitarist and the aspiring amateur they want is you!

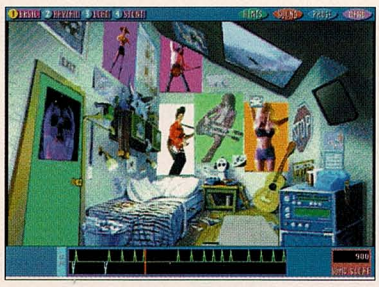
The story is as old as time. At ten, you're bouncing up and down on your bed, strumming on your brother's tennis racket and pretending to be in The Sweet. At 16, you're in a no-hope covers band. At 19, you've stopped doing covers and are now playing to two men and a dog at the Cheltenham Fox And Trumpet. And at 21, you're plucked from obscurity and made to wear spangly polyester shirts, only a phone call away from that first legendary appearance on *Top Of The Pops*...

And back in the real world, you're still stuck in your bedroom and that tennis racket's looking rather threadbare. So how do you break out of the rat race? Easy – your Mac. Well... Your Mac, a copy of *Quest For Fame* and a peculiar device that goes by the name of the VPick, to be precise. What's a VPick? It's a small purple plectrum that plugs into the modem or printer port on the back of your Mac and is your key to the stars – provided you can waggle it with any degree of rhythm. You'll need to dig out that old discarded tennis racket, or employ perhaps a wire filing tray to strum your VPick against.

But a piece of plastic doth not a megastar make. What does is practice, more practice and a copy of *Quest For Fame*. The prize for your efforts? Only an on-stage gig at the Humongodome with the mighty Aerosmith! But first, there are a few obstacles to overcome...

The two discs in *Quest for Fame* contain an entertaining variety of animated characters

Naturally, your quest begins in the bedroom. With the help of guitar guru Lloyd, it's time to learn how to use the VPick. Up pops what looks like a heart monitor and it's time to rock! Aerosmith hits from past and present – from 'Eat the Rich' to 'Love in an Elevator' – are played and you have to strum along in time, your deft flicks of the wrist matching each peak on the monitor. It sounds simple, looks simple and is actually rather hard to begin with; but once you've accepted the idea that this isn't a piece of plastic but a 'gen-u-ine gee-tar', the quest begins...



Your bedroom's where it all starts – look out for Lloyd, who'll help you in your quest.

Of course if your playing isn't up to scratch, the chances are the crowd will turn ugly.

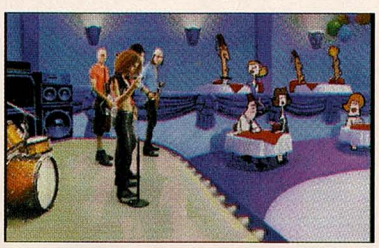
So where do you think your music talents will take you? Will you be stuck at the Polyester Lounge or reach the stadium?

And it goes on over two CD-ROMs packed with success, setbacks and more than a few laughs. West Feedback, your abode for *Quest For Fame*, is jammed with excellent animated and live-action characters, from slimy TV host Bob Barracuda to seedy agent No-Cheat Charlie to members of Aerosmith themselves. Even your mom and fellow guitar-playing neighbour TT pop up from time to time – both deserving of politeness, but this is no time for niceties. This is, after all, the road to Rock 'n' Roll.

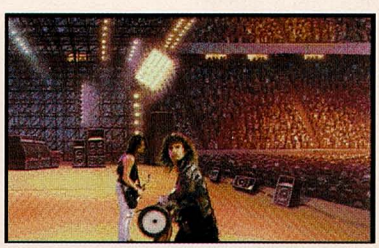
It's a long and winding road. That gig at the Humongodome is a zillion miles away and you must first pay your dues. The Roadkill Grill, The Polyester Lounge, Snooky's Juke Joint: all these dives are fraught with danger and the only way to succeed is to pick up that VPick and rock (again)! Impress the bluesmen and Aerosmith's Steven Tyler with your rendition of 'Born to be Wild' and the Humongodome beckons. Fail and it's back to your bedroom, a tetchy Lloyd or, even worse, the cocktail hell of The Polyester Lounge. With enough graft, success will come, but – and this is where *Quest For Fame* earns its price tag – it doesn't come too quick. As in the best CD-ROM games, practice makes perfect but the actual getting there is just as much fun – especially with the likes of the somewhat flaky bus driver to help you out.

But will it make you a better guitarist? Of course not. Is it anything to do with the real quest for fame still going on in practice rooms and garages up and down the land? Definitely not. Is it a damn good laugh – especially with a few mates – and guaranteed to make you look at your Mac in a different light? Time to pick up that VPick and find out... Let's rock!

Mike Goldsmith



No, it's not the Humongodome, it's the less salubrious Yak Hall. Kidnapped and brought here by your old garage band, you've got to pass this final test before you can play the big gig.



Hello Cleveland! Two CD-ROMs, various obstacles, a battered tennis racket and a rather tired wrist later, it's the gig of a lifetime – you're finally on stage with Aerosmith!

Quest for Fame

Price: around £45. **Out:** now.
Requires: LCIII or better with 8Mb of RAM or PowerMac 6100/66 or better with 12Mb of RAM, System 7.5 or later, 10Mb of free hard-disk space, 13-inch, 256-colour screen, double-speed CD-ROM drive, unused modem or printer port for connecting VPick.
Contact: IBM on 01329 242728.

MACFORMAT RATING 85%

Keep your 'guitar' and VPick handy, and check out Virtual Music's Web site at **http://www.virtualmusic.com** for future releases.

Dude Looks Like a Lady

If there was ever a band made for the VPick, it's good-time metal rockers Aerosmith, fronted by the once aptly-named Toxic Twins Steven Tyler and Joe Perry. Recent years have seen a renaissance of interest culminating with *Quest For Fame*. Think yourself lucky – it could've been Hootie And The Blowfish...

Continued on next page

Junglism

Go cruising in a car that sounds like a powerful hi-fi on wheels and get under the skin of the mysterious, pounding dance music known as jungle.

Visit the flats and tune into videos of some of the key movers and shakers in the jungle world.

CUTTING EDGE

Junglism is the result of a collaboration between a number of the country's most innovative multimedia companies. Produced by Zone UK, it also uses the considerable talents of Lush, Dodeca, Shoevegas and Future TV.

Here's a brief lesson if you're unfamiliar with the most innovative noise since punk. With its beats-per-minute at over 150, jungle sounds like the world collapsing in on itself. It's the sound of dangerous neon-scorched streets after midnight; of the inner city spewing concrete disaffection from its bedsits; of the oppressed and the marginalised making sense of their world. In terms of style, it is a scatter-shot collision of drum and bass that bangs heavily over the top of traditional soul-based dance music. It should be loud, aggressive and hypnotic. It is not music for your parents.

AH! LONDON SUMTING
AT THE VOX, BRIXTON SW9
10 TIL LATE
ENTRY £5.00 GIRLS Free B4 11PM
9 BRIGHTON TERRACE, SW9, OPPOSITE BRIXTON TUBE STATION

Just one of many flyers that you'll need to collect in order to gain access to the club.

The critical acclaim jungle has received since its initial volcanic burst a couple of years ago has done several things. On the one hand it has led to acceptance into the mainstream of culture, such as the chart success of acts like Goldie and Baby D, and the well-recognised use of a sanitised version of its form in television commercials, for instance the recent 'Touch and Fresh' advert. On the other hand it has forced the genre to move on, re-invent itself and push ever closer to the edges of what we consider to be music. For something that remains largely an underground phenomenon, it's strange to see a CD-ROM devoted to jungle's roots and history but with *Junglism* that's exactly what you've got.

Hang out for a while in the living room where you'll find the history of jungle.

Welcome to the jungle. Your car is equipped with a 13-track stereo and a rather unresponsive steering system.

Upon loading you are greeted by a smiling, fast-talking MC and dumped into the driving seat of a jungle version of James Bond's Aston Martin. You select a track from the on-board virtual car stereo, let the pedal hit the metal and drive. And what a drive it is. You glide coolly through a stunning virtual city landscape where the neon flashes harshly onto your windscreen and the office blocks blur in unison with the unsettling beats of the music. It's Saturday night, you're completely in control and you've never felt better in your life. The makers have clearly done their research.

Rather than merely being all vibed up with nowhere to go, however, you must search out signs of the jungle sub-culture – places to visit, people to see. You take a left, pull up at a record shop and step inside for a while. Here you'll find detailed information on the jungle scene – flyers for gigs, a magazine, artist biographies and a selection of white label records like X-Celle's 'Why' and Medicine Man's 'Scream In the Jungle' to be spun on the virtual turntable. It's a little unresponsive but involving nonetheless.

Who are these people that make this inspired racket? You need to find them and fast. You jump back in the car and head for a block of flats on the other side of town. Here you'll find scratchy video footage of jungle artists describing how and why they make their music, develop an affinity with their motivation and go even deeper into the scene.

Now it's getting late and you're ready for the real thing. You head straight for the club, flash your pass at the door and enter the place where jungle truly makes sense. Here you'll see video footage of jungle in action, a sweaty mass of juddering bodies brought together in mutual celebration of the drum and the bass. You retire, exhausted; it's been one hell of an evening.

The record shop. Select a white label, then you can watch it spin towards you, land on the turntable and play. Neat trick, huh?

Where *Junglism* succeeds is in its originality and its street-level approach to the subject. It has obviously been made by fans of the music. Too often, though, the nature of this cruise leads to unpredictability and you find yourself driving down the same streets twice, searching desperately for a destination among the flashy graphics.

Moreover, because of the ever-shifting nature of the beast, the music that appears on this CD-ROM is already outdated. For this reason *Junglism* can only be recommended if you wish to brush up on your knowledge of seminal moments in British sub-culture – it's not worthwhile if you're already converted.

GIL GILLESPIE

JUNGLISM

Price: £24.99. **Out:** now.
Requires: LCII or better, 4Mb of free RAM, System 7, 13-inch, 256-colour monitor, double-speed CD-ROM drive.
Contact: CD Vision on 0181 503 0589.

MACFORMAT RATING **74%**

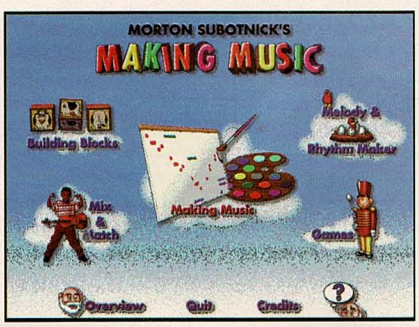
Making Music

Stravinsky, Beethoven and Mozart never knew such luxuries. MACFORMAT investigates the latest way for children to make a noise and learn at the same time.

Classical music has an image problem, especially among the young. No child, no matter how gifted, can begin to play classical music without endless evenings spent in the company of a tetchy ex-headmistress with her hair tied in a bun. It is weighed down with formalism and tradition and dictated by rules and regulations. It is like asking a three-year-old to understand the techniques of Picasso before he is allowed to pick up a paintbrush.

Morton Subotnick, the man who devised *Making Music*, is well aware that this can be a stumbling block for many youngsters, and one that often means composing music is more of a chore than a pleasure. His idea is simple: take the informal rules of drawing a picture and apply them to the composing of music. *Making Music* is intended for children between five and ten who have not yet begun their musical education, and uses a paint program to enable them to realise melodies on a page.

You can use the cursor to pick up a paintbrush, then draw dots and lines all over the blank canvas. The higher the paint is placed on the canvas, the higher the resulting note when your sketch is translated into music. You can choose from 16 instruments, ranging from the guitar to the bird tweet, select from five set scales or even make your own; then click **Play** and sit back in wonder at the noise you've just created.



Making Music is colourful and should keep children entertained. At least until they get confused.

The result may sound like the more experimental edges of Karl Heinz Stockhausen, but this is partly the intention. What, after all, could be more abstract than a child's painting? This is the centrepiece of the program, and a place where wild, anarchic future legends can begin to take shape.

Unfortunately it's also a little too complicated for unsupervised use. Remember this is based on a paint program – your child's understanding of icons will need to be sophisticated, their use of paint even more so. Can a child as young as five really be expected to drop into different sections, select instruments, choose scales or alter the tempo? Unless their middle name is Amadeus, probably not.

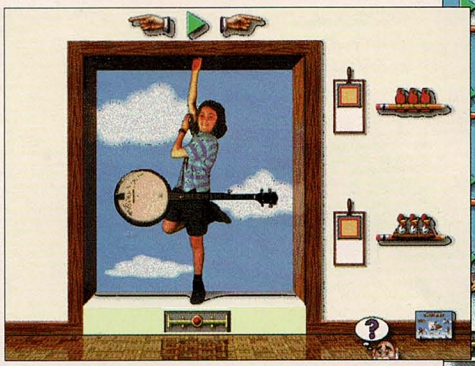
Elsewhere *Making Music* is a little less free-form and, because of this, a whole lot easier to command. There's a bird-on-a-wire game where you move the feathery friends up, down and all around in order to create your own melody. Another section teaches you the building blocks of composition using farmyard animals (which are obligatory in kids' CD-ROMs, apparently), and there's a game where you are asked to distinguish subtle changes in melody by simply clicking on a **Yes/No** icon. Just when you think *Making Music* has delved into the realms of traditionalism, however, along comes Mix and Match, where different music styles from around the world can be crossed to produce a truly multi-cultural hybrid. Musical rules, it would seem, exist purely to be broken after all.

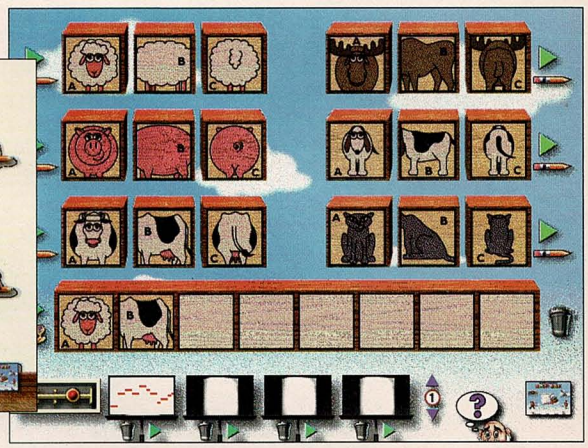
There is no doubt that *Making Music* is a fine example of tearing down the walls. If just one child is pushed towards producing beautiful music through the experimentation that they can undertake here, then it will all have been worth it. It's just a shame that something so liberating, so potentially revolutionary, should itself get bogged down in the over-rated and stifling world of technique.

Maybe a better idea would be to sit your child in front of the piano, tell them to play whatever they like, wait for five years and pray for inspiration to hit. After all, that's how Mozart learnt.

GIL GILLESPIE

Mix and Match enables the crossing of several different music styles from across the globe.

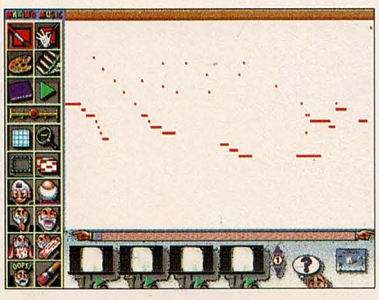




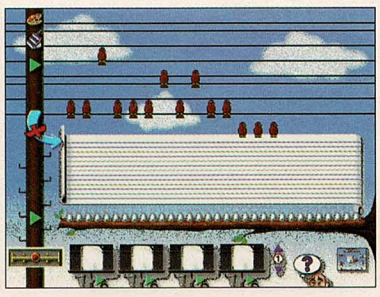
The Building Blocks section, where children can learn to basic rules of melody and structure. The farmyard animals are just for fun.

IN THE BEGINNING

Morton Subotnick first hit upon the idea when he saw his daughter painting. He realised that too often the music children make goes unrecorded, and decided to embark on creating *Making Music*.



Believe it or not, those little red scribbles are music notes. This tune however sounded terrible.



Birds on a wire. Arrange the birds and create a tune. Tweet and, indeed, tweet.

MAKING MUSIC

Price: £19.99. **Out:** now.
Requires: LCII or better, 5,500K of free RAM, System 7, 13-inch monitor, CD-ROM drive (double-speed recommended).
Contact: Astrion on 0181 202 0011.

MACFORMAT RATING 68%

Continued on next page

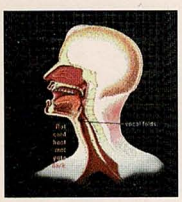
The Art of Singing

Notting Hill's disc is a symphony of interactivity, designed to raise your appreciation of music. But will you be singing its praises or chucking rotten fruit?

The Academy of Song is a place of rich texture and pattern in *The Art of Singing*.

AWARD WINNER

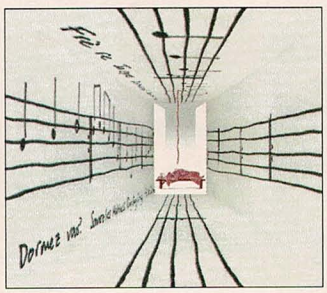
The British Interactive Multimedia Association has made *The Art of Singing* Best Entertainment Title in its 1996 awards, so congratulations to Notting Hill!



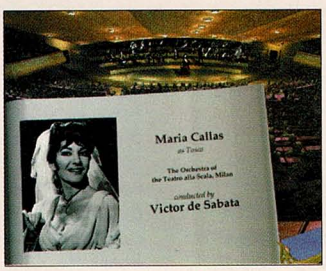
The lab holds a series of experiments and models you can use to learn how sound and the human voice work.

As the multimedia form develops, more publishers are exploring new ways of sharing information with you. The traditional path is perhaps represented by Microsoft, which gives you plenty of clear information and video on each of its discs, making sure you can find anything you want to know about and always know where you are. And then there's Notting Hill's *The Art of Singing*.

As the title suggests, the disc is all about the singing of the most timeless of music – operas, masses, the classic stage shows – and the people who composed and perform these works. But it's utterly different from the CD-ROMs you're used to, rejecting the standard presentation format of page after indexed, cross-referenced page of information. *The Art of Singing* tries to establish a new type of interactivity, blending the disciplines of many different art-forms – illustration, music, poetry – to illuminate your perception of the subject.



The CD uses ideas that are experimental for multimedia – an effort that doesn't always work but should be applauded.



Go into the concert hall to hear excerpts from live performances. You can even read about them in your programme.

You'll discover many different rooms within the Academy of Song, the grand computer-rendered setting for the disc. They're depicted as what look like the familiar glossy 3D chambers found in many adventure games.

But as you explore the building in true game fashion – clicking with your mouse to move down corridors, open doors and activate devices – you'll notice that the scenes are drawn with more natural dapples and swishes of colour in a pleasing effect.

You'll also soon realise that as with some 3D adventure games, you can become quite disorientated, some clicks making you turn just a little, while others turn you to face the way you came. As pretty as the Academy is, it could benefit from being easier to negotiate.

Every room contains something different, presented in radically juxtaposed ways. There's the avant garde performance of a simple round (a song like 'Frére Jacques' where different parts of a choir start the song at varying intervals to create an overlapping effect). The canteen, meanwhile, begins a dramatic transformation soon after you enter it. You soon realise that what it's turning into (we won't spoil it here) is related to the music that's playing and you're witnessing a mini-opera with computer graphics setting the atmosphere. And a science lab, all cosy oak and leather, gives you the chance to carry out your own 'experiments' to learn more about sound and how it physically works.

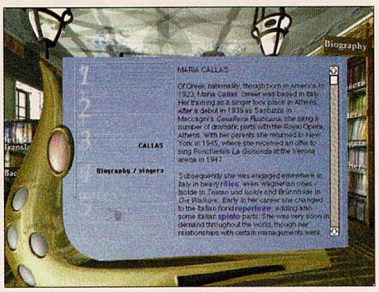
All of this is initially entertaining, but you may soon crave some detail. The study room offers a fanciful graphic interface that unveils brief biographies of composers and performers, as well as definitions of technical terms. As a reference section it's poorly thought-out, with patchy cross-indexing and no search facilities. It tells you who people were and what they did, but provides little concept of what their particular styles of music were like.

And that's the impression you are likely to leave these halls with. You'll have had a genuinely surprising time, you may have had your eyes opened a little to the world of song, but you won't feel like you've come out knowing a great deal more. You'll spend most of your time concentrating on the interface and how to work it, rather than the content, which ultimately gives the impression of being stretched too thinly throughout the many rooms of the vast Academy.

And most damningly of all, you may not feel like getting a return ticket. The Academy's corridors are too empty of people and its pleasures too dependent on novelty to make you long for a encore.

RICHARD HILL

The reference is basic and lacks a search facility. Load a file by clicking on the appropriate section...



... And the information will load into the portable computer you carry throughout the Academy.

Welcome to the Academy of Song, a full 3D environment where you can hear the story of *The Art of Singing*, as told through music, art and drama.

Doctor and arts enthusiast Jonathan Miller shares his knowledge with a audience of musicians.

THE ART OF SINGING

Price: £39.95. **Out:** now.
Requires: Performa 475 or better, 5Mb of free RAM, System 7.1 or later, 13-inch, 256-colour monitor, double-speed CD-ROM drive.
Contact: Notting Hill on 0171 229 0591.

MACFORMAT RATING **64%**

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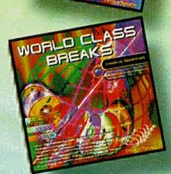

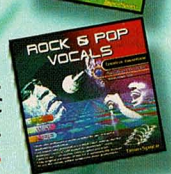

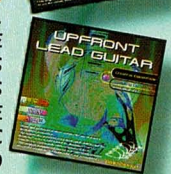

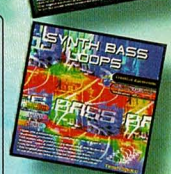

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modified: frEQuency

Fed up with your Mac making the decisions? modified's eye-popping CD gives you the controls... Or does it?

Just what is *frEQuency?* According to the modified band's 'Read Me!' text file, 'It's not a video game. It's not a music CD. It's not MTV. It's not a music video.'

So what is it? Well, modified is being slightly economical with the truth: *frEQuency* actually *is* a video game. And a music CD. And MTV and a music video and about a million-and-one other things, all gleefully hurled into a multimedia Moulinex with the speed set to Mach 1. It's also a self-styled 'fuzzy groove' and...

Me? Well, I'd have taken the negatives to Boots, but suit yourself..

Best start again. In simple terms, *frEQuency* is a multimedia jukebox, which you'll like if you're the kind of Mac owner who enjoys keyboards that aren't just of the typing persuasion. The music's 100% dance, with drum, bass and jackhammer sound samples clattering all over the place; but as Day-Glo visuals splutter from your screen at the most off-hand of mouse clicks, it will quickly becomes obvious that the colourful explosion that is *frEQuency* is far from being your bog-standard CD-ROM release.

Images bombard you, but all of them are at your mercy. If you only knew what to do...

Once you've recovered from the opening sequence's blitzkrieg on the senses, the scene is deceptively simple: in the top portion, a hyperactive selection of images; below, a bank of monitors packed with inviting knobs here as on a video. You end up feeling that the band members only agreed to do this if they could keep secrets.

Doors and Windows is ultimately the public face of a group who know a thing or two about maintaining their image. Fine for the band, unfulfilling for the rest of us.

GIL GILLESPIE

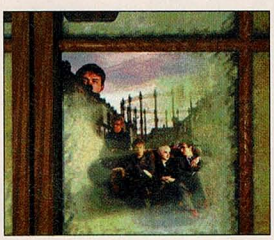
The Cranberries: Doors and Windows

Having found world-wide success, it's about time the Cranberries got themselves a new sofa.

From humble beginnings in a tiny corner of Ireland, the Cranberries have become one of the biggest bands in the world, shifting millions both here and on the other side of the Atlantic. They are also one of the first bands to take an active interest in putting out a CD-ROM, a Rainbow Format CD that can be played on a Mac, PC or an audio CD player.

Delores O'Riordan, bleach-perfect from the fully-flickable photo-album.

Emerging on its familiar battered sofa, the band's *Doors and Windows* contains three doors and four windows. Inside each lies a wealth of information on the band. The windows act as little snippet providers, one-line snapshots of the band like 'We really like touring'. Pointless then. The doors, though, open up virtual worlds: a bar, a living room and a backstage tour area. This is where the band comes to life. Books open up to reveal reviews, photographs and hotel bar bills. There's a virtual CD-player containing five tracks, a songbook covering 25 tunes, live video footage from the band's Woodstock anniversary gig, some film of a Cranberries soundcheck, a question-and-answer session and insights into the band members' after-work hobbies, which centre on the triple-headed monument of drinking, drinking and, er, drinking. 'I really like Guinness,' states the quiet drummer. You don't say...



Giant Cranberry looms large from misty window. This scene is merely for decoration.

It's *that* sofa again. The band conclude that it's not even very comfortable.

As a promotional tool *Doors and Windows* is a well-presented alternative to the flatness of an average CD cover. Its graphics are deep and muted, its agenda kept to a simple meet-the-band approach. No pretentious interface, no need for an interactive game. Unfortunately, this also leaves *Doors and Windows* feeling rather shallow. Often you click on, say, a member of the band and get only 'Cheers, we're the Cranberries' for your efforts.

Whether you'll dish out cash in order to play around the edges of the Cranberries' world remains to be seen. There's certainly not as much on offer

Uh oh – the bar, the place where you'll hear fascinating facts on the band's favourite tipple.

DOORS AND WINDOWS

Price: £19.99. **Out:** now.
Requires: LCII or better, 4Mb of real RAM, System 7 or later, 20Mb hard disk space, double-speed CD-ROM drive, Sound Manager 3.0.
Contact: Philips Media on 0171 911 3000.

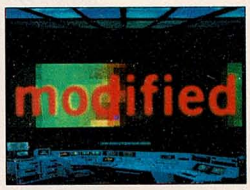
MACFORMAT RATING 68%

Alter the visuals with the twist of a dial or, if you're adventurous, incorporate your own video.

Grab a video frame with your cursor, guide it around the monitor and voila! Instant wallpaper.

and switches – half futuristic mixing desk, half flight deck from *Space 1999*. The idea is to mix all these sounds and sights – right? Wrong. The idea is to do whatever you want.

Whereas most multimedia CD-ROMs these days usually boast all manner of drop-down menus and help screens, *frEQuency* places the reins firmly in your hands. The inner sleeve might point you in the right general direction – click here to alter the visuals, click there to change a drum loop – but after that you're on your own.



With images constantly shifting, Mission Control eagerly awaits the click of your mouse.

Close-up screens pop up almost randomly with further mouse clicks drastically altering the beat or even bringing up a selection of video frames that you can drag all over the screen using your cursor. The resulting mish-mash is a visual feast, all interactive in the extreme, but just how much you're actually controlling all this on-screen mayhem is open to question.

And the point of all this multimedia madness? 'Fuzzy groove,' says modified – 'Music you can alter and enhance'. With the option to incorporate your own audio and video clips, *frEQuency* is truly a digital dream, particularly if you see the future of music as being inextricably linked with technology.

Take a look at the frEQuency demo – frEQout – on this issue's Cover CD

Unfortunately, with anything less than a quad-speed CD-ROM drive and the inclination to make some kind of sense out of all this (admittedly impressive) barrage, *frEQuency* is destined (and quite probably content) to remain in the specialist ghetto. A damn fine place to visit, but you wouldn't want to stay there. **MIKE GOLDSMITH**

MODIFIED: FREQUENCY

Price: £14.99 + £1 p&p. **Out:** now.
Requires: to be announced.
Contact: modified on 01225 337992.

MACFORMAT RATING 83%

BONUS BEATS

frEQuency also comes with *CDFX* (a sound and video sampler), *Intermix* (an interactive music single) and *Beatdis* (an 'in-yer-face benchmark blaster' apparently).

NET SOUNDS

If you want to incorporate more images and visuals into *frEQuency* but don't want to make your own, visit modified's Web site at **http://www.compulink.co.uk/~modified/** for a selection ready to download.

In Bred with Rednex

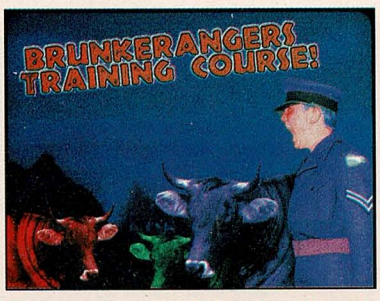
Where did you come from, Cotton Eye Joe? Find out as the one-hit wonders make their multimedia return.

Yep, *those* Rednex. The Swedish country 'n' disco hillbillies who produced the most irritating single since 'The Birdy Song', replaced Dexy's Midnight Runners as the worst-dressed band in history and gave barn dancing an even less sophisticated image. They may be remembered as a one-hit-wonder, but Rednex now have an interactive CD-ROM, complete with an appropriately amusing title – a play on the Madonna concert movie.

This lift, like *In Bred with Rednex*, goes in only one direction. Down.

In true 'Cotton Eye Joe' fashion, *In Bred With Rednex* irritates as soon as it begins. The location is Brunkeflo, an imaginary desert town somewhere near Idaho. We say 'somewhere', because you've got to find this backwater yourself. Armed with a magnifying glass you scour the landscape, eventually landing on Brunkeflo lurking in a corner of the screen. Then it gets worse: Rednex start singing – 'We're going to the East, we're going to the West' and other inanities, wrapped around the horror of a full-on disco beat.

The purpose of this homage to all things straw-chewing is to search the town, round up the group and get them to embark on a world tour. You interact with members of Rednex, recognise no-one and are forced to listen to four audio nightmares of wax that masquerade as music. If poor jokes, lame brains and dead ends are your bag then you might enjoy this. But it's unlikely. *In Bred* is slow, directionless and inevitably raises a question about why it was made in the first place. The band itself remains virtually unknown, and is pretty devoid of character anyhow. So while the landscapes are attractive and some of the humour is so stupid it's funny (almost), the Rednex themselves are about as interesting as sitting down for a week with a tobacco-chewing incoherent hillbilly and listening to tales from the old country. *In Bred With Rednex* is a pointless exercise in throwing money down the drain. If you're listening, Cotton Eye Joe, may you catch your frayed trouser bottoms in the camp fire tonight. **GIL GILLESPIE**



Welcome to the world of Rednex. It's not big and it's certainly not funny.

A member of Rednex pokes his head out to say hello. They like to appear at impossible angles.

IN BRED WITH REDNEX

Price: £34.99. **Out:** now.
Requires: 6Mb of free RAM, System 7, 13-inch, 256-colour monitor, double-speed CD-ROM drive.
Contact: BMG Interactive on 0171 973 0011.

MACFORMAT RATING 34%

Continued on next page

MTV Unplugged

Unplugged? *Computers?!* Can the earnest strummings of this latest multimedia music title really transfer the joys of acoustic music to your Mac?

Unplugged has taken new acoustic renditions from a generation of rock-musicians and broadcast them across the globe.

Yo! MTV Raps?!

Even MTV's successful hip hop show managed to translate to *Unplugged*. The likes of De La Soul, A Tribe Called Quest and LL Cool J lead an acoustic-only rap session.

Mention MTV and you'll get a nonchalant shrug from most music fans. Mention *Unplugged* and you'll receive a far more passionate response. 'Proper music by musicians who can actually play,' is one argument, and it's usually proferred by real-ale enthusiasts with a 'Keep Music Live!' sticker in the window of their slightly rusty Citroen 2CV and too much facial hair. 'Naff careerist rawk for bank clerks,' comes the reply from the teenage Jungle maniac, draped in Day-Glo and bellowing 'I'm the firestarter' at every opportunity...

MICHAEL STIPE • VOCALS
PETER BUCK • GUITAR, MANDOLIN, KEYBOARDS
MIKE MILLS • HAMMOND ORGAN, BASS VOCALS
BILL BERRY • BASS, PERCUSSION
PETER HOLSAPPLE • GUITAR, ACCORDION
SET LIST:
1) WORLD LEADER PRETEND**
2) HALF A WORLD AWAY
3) DISTURBANCE AT THE HERON HOUSE
4) SWAN SWAN H (HUMMINGBIRD**)
5) RADIO SONG
6) LOW
7) PERFECT CIRCLE
8) FALL ON ME
9) BELONG
10) LOVE IS ALL AROUND
11) IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)
12) LOSING MY RELIGION
13) POP SONG 89 (W/PETER HOLSAPPLE)
14) GET UP**
15) END GAME
16) FRETLESS**
** EDITED FROM BROADCAST
Record Date: 6-10-91
at Chelsea Studios
New York City
Air Date: 2-26-92

Go to the Notebook icon to call up a full, unexpurgated track listing of the entire gig.

So who's right? Well, if the cash register is referee then Mr Beardy is the winner every time, but as the programme completes its seven-year run MTV has obviously had its ear to the ground, leading to the release of this well-polished CD-ROM. From the mock-recycled packaging to the acoustic strums that accompany your every mouse click, authenticity screams from its every pore. However, this is a digital age, and this is MTV; and so unsurprisingly *Unplugged* is as lush as multimedia can possibly get.

The idea is simple. Using existing footage of over 70 artists from more than 50 shows, transfer *Unplugged's* vaults onto a single shiny disc to create the perfect archive. So, a bit of nifty programming aside, is this only a quick cash-in job? Thankfully no. Of course *MTV Unplugged* is built around its estimable roster, but it's the careful embellishments that make the CD such an exemplary release.

The Vault is an impressive database of every *Unplugged* performance up to February 1995. It might look like a typical insubstantial multimedia listing, but interviews, video clips, air dates and full set lists (including songs that didn't make the final cut) fill the screen as your cursor passes over the various icons.

It's this attention to detail that keeps you clicking rather than heading back to your trusty album collection. From Directing to Set Design, All Access' video clips reveal the backstage effort it takes to create a typical *Unplugged*. Beyond such worthy backslapping are clips from the likes of Nirvana and Melissa Etheridge.

What the true muso Mac owner really wants, though, is unreleased footage, and with a click on the opening menu's disembodied TV screen, that's what you get...

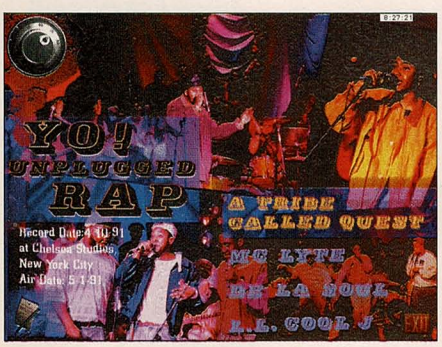
Unfortunately, you are only treated to unreleased material from three artists. Yes, they are full-length and, indeed, the video quality is top-notch, but given that The Vault's set lists showed the likes of REM leaving out four songs, the whole thing feels somewhat piecemeal. Of course, if you're a Lenny Kravitz, 10,000 Maniacs or Paul McCartney obsessive, then such carping is irrelevant, but when the likes of Nirvana, kd lang and even Tony Bennett have footage tucked away in The Vaults...

Still, this is a CD-ROM, not *Desert Island Discs*, and *Unplugged's* already proven popularity will guarantee its success, especially if you've already made an effortless transition from CD to CD-ROM. Just remember one thing, though. At the heart of all this amazing shiny new technology are some very dedicated people who are spending their lives banging out tunes on pieces of wood covered with strips of catgut. Now that's what I call music...

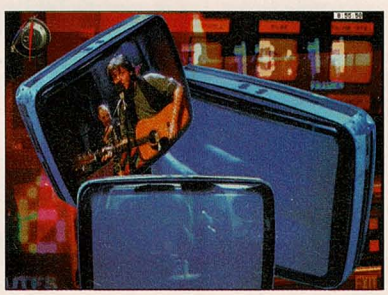
Mike Goldsmith

Twist the on-screen dial to call up histories for everyone from Annie Lennox to Denis Leary.

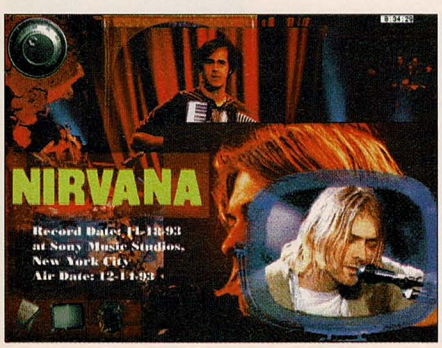
Click the **Play** button to hear Macca croon 'Things We Said Today' – only on this CD-ROM.



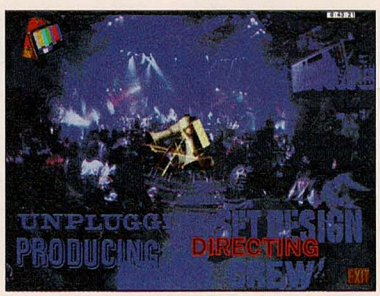
Unplugged, schmunplugged. Even rappers can get in on the acoustic act, as these scenes from The Vault show.



Roll your cursor over the blank screens to choose the unreleased gem you'd like to hear.



Kurt Cobain chose *Unplugged* to air a more-than-uncomfortable rendition of Leadbelly's 'Where Did You Sleep Last Night?'



Head backstage to find out what's going on. Bum crack, laminate and jangly keys not compulsory.

MTV Unplugged

Price: £24.99. **Out:** now.
Requires: LCIII or better, 8Mb RAM, System 7.1 or later, double-speed CD-ROM drive, colour monitor with 256 colours.
Contact: CIC on 0181 846 9433.

MACFORMAT RATING 88%

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The Ultimate Encyclopedia of Soccer

With the European Championships fresh in everyone's mind, this football compendium has certainly hit the shelves at the right time. But how does it score?

WHAT'S IN IT?

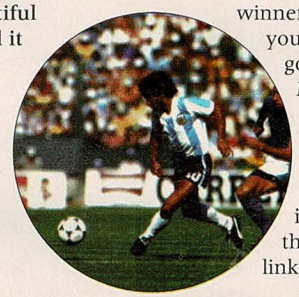
This footy encyclopedia contains 40 minutes of video, 400 photographs and 140,000 words of text covering 47 international competitions, 193 nations, 43 clubs, 281 players, 26 great matches and 20 stadiums.

This disc is the CD-ROM equivalent of John Motson's brain. Like the BBC commentator, it is full of broadly varied facts and figures about football at the highest level. Just like Motty's overly-informed asides, they may not always be interesting, but are presented unashamedly nonetheless. After all, it does claim to be *The Ultimate Encyclopedia of Soccer.* Anyone wanting to improve their knowledge of this beautiful game will probably find it extremely useful and generally informative.

The multimedia presentations devoted to the 12 best-ever players may be of the most initial interest. Beckenbauer, Cruyff, Best, Pele and Maradona, among others, appear in narrated slide shows that incorporate video clips. You can see Maradona in the days of the Little Onions (his youth club), and later in disgrace, or watch Best go all the way from the streets of Belfast to his great goal for the San Jose Earthquakes.

But unfortunately, these presentations are painfully slow and don't really go into their subjects in much depth – one run through and that's all you'll want. Furthermore, all the video clips are so minute that you can't really see what's going on or identify any of the players.

Kenny Dalglish is the main image for the pages on Liverpool FC. He's alone, but he isn't walking.



Maradona, just one of the flawed geniuses who has graced the game. This is a shot from a special presentation about the player.

The Ultimate Encyclopedia of Soccer does actually attempt to be encyclopedic. The CD-ROM contains some 140,000 words of text, which are divided between sections on the greatest players, clubs and international competitions of all types. You can, if you want, find out all about the history of the European Championships by reading a huge text entry chronicling the competition and its winners, then you can cap off your lesson by watching goals by Ruud Gullit and Marco van Basten in the 1988 final, which Holland won.

Moving around the CD-ROM isn't as easy as it should be, because there's very little hyperlinking between articles. If you are reading the article about Juventus, which mentions the players John Charles, Dino Zoff and Paolo Rossi, you can't get directly to the screens about those men – you must back out of the section and access them yourself from the players list.

Likewise, you can't find more information on Notts County, source of Juventus' first black-and-white strip. However, as the club has won the UEFA Cup, you can go to a screen on this tournament. The entry starts off: 'The UEFA Cup started in 1955…' which doesn't really have anything to do with Juventus.

Elsewhere there's a relatively undetailed history of football beginning in Ancient Greece in 400BC. You can dig the dirt on Paolo Rossi, who was banned for match fixing in 1980, look back to 1874, when a Nottingham Forest player introduced shin pads, or read about the medieval mob games on which footy is based.

The write-ups are generally good, and even absorbing in places. But, the fonts are rather inelegant and the screen design is a bit odd, with columns ranged strangely across the page. Reading the articles becomes easier, however, when you get used to the page-scroll button system.

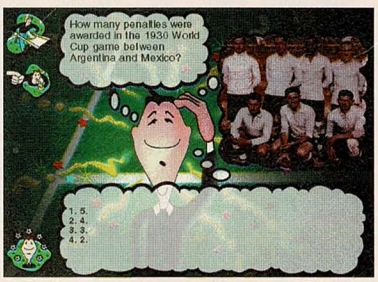
The Ultimate Encyclopedia of Soccer would definitely be much, much better if its sections were properly linked. And what's more, there isn't a search facility – a diabolical omission for a reference disc.

Despite its heart of pure fact, *The Ultimate Encyclopedia of Soccer* doesn't have the skills to make it to the Premier League.

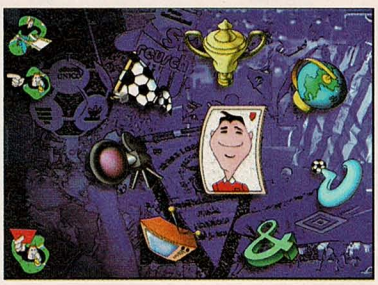
GARRICK WEBSTER

SÃO PAULO, BRAZIL
Capacity: 150,000
Opened: 1978
Clubs: São Paulo FC, Corinthians
The rivalry between Rio de Janeiro and São Paulo provides much of the dynamic which fires domestic football within Brazil. Fans from the
MORUMBI
respective cities consider "their" state championships - the Carioca and the Paulista - as the best and most important, and fail to understand why players from the other city should ever
be preferred to any of their favourites for the national team. They are equally partisan about their stadia. Just as Rio de Janeiro boasts the Maracana, so São Paulo football centres on the

Every national side you can think of is profiled, and some 20 stadiums. This is Sao Paulo's Morumbi, venue of classic footballing battles against Rio sides.



Ah yes. It's multimedia and therefore there has to be a quiz to make you scratch your head



The main sections are represented by these icons. The flag represents the clubs section; the cup, tournaments. The card is for the players section.

We're informed that this is a video of George Best scoring a great goal for San Jose, but it's blurry, dull and, er, useless. Can you spot the ball?

SHEFFIELD

The Yorkshire city of Sheffield boasts the world's first football club, founded in 1855. It was called Sheffield FC. The city was also host to the first ever floodlit match in 1878. Some 20,000 fans attended.

THE ULTIMATE ENCYCLOPEDIA OF SOCCER

Price: £29.99. **Out:** now.
Requires: Quadra or better, 4Mb of RAM, System 7.1 or later, 256-colour monitor, double-speed CD-ROM drive.
Contact: PNE on 0171 311 3920.

MACFORMAT RATING 65%

Olympia

In 241AD Publius Asklepiades of Corinth gave thanks to Zeus after winning the pentathlon. Do we, in 1996, have reason to give thanks for this CD-ROM?

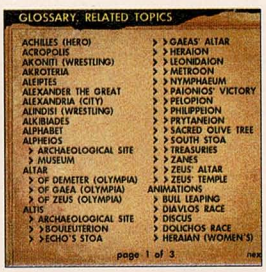
Although it has been released to coincide with the glamour and razzmatazz of Atlanta '96, *Olympia* is mainly about the ancient games. Rather than celebrating a mere 100 years of Olympic competition, this CD-ROM purports to cover some 2,800 years of athleticism. If you're looking for statistics and reports about today's world-class competitors, it certainly won't fit the bill (you could try *International Athletics*, which received 56% in MACFORMAT 38). *Olympia* is geared more to the classical historian than the athletics trivialist.

As you'd expect of a CD-ROM made in Greece, *Olympia* contains many images of artefacts related to ancient athletics. Pottery, frescoes, architecture, paintings, jewellery and sculptures are used to illustrate the tales, and the actual historical information is well researched and of a high quality.

The factual depth seems quite amazing at times. For instance, deep in the **Olympic Games in Ancient Greece** section you'll learn that the Tethrippon was a grand four-horse chariot race held in the Olympian Hippodrome from around 680BC. Because owning four horses and a chariot was rather expensive, most of the winners were aristocrats. (So much for amateurism!)

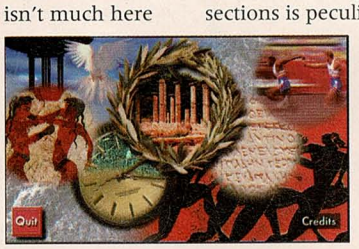
Olympia even manages to name some of the champion athletes of antiquity. Arrichion, in case you didn't know, was a fierce Pankration athlete. The Pankration was a cross between boxing and wrestling in which finger breaking was permitted, although gouging and biting were banned. Fights only ended when one of the contenders bowed out. Arrichion refused to signal defeat in his last fight and died in the lock of his opponent.

The other main sections include **Athletic Spirit, Time Traveller** and **Revival – The Olympics Today.** The depth of information is generally impressive throughout. Where the CD-ROM fails, however, is in its presentation. Although text, narration, slide shows, photographs and drawings are used in various places, the CD-ROM comes across as very dull and uninviting. If you aren't tantalised by data on ancient Greece, you won't be invited to learn more.



The glossary contains more than enough Greek vocabulary for the classics student, but it isn't hyperlinked to the other sections.

As with so many edutainment/reference CDs, there isn't much here that couldn't be done just as well in a book. Apart from the occasional lute and pan pipe-ish tootlings, *Olympia* is almost devoid of music. The narrator sounds like the most bored man in the world, the 2D animations of naked athletes are nothing special (apart from the flesh, that is) and, like The *Ultimate Encyclopedia of Soccer* reveiwed on page 98, the absence of a search facility undermines *Olympia's* value as a reference CD. Further to its discredit, *Olympia* lacks any cross-referencing between the different sections, leaving the large tracts of history bitty and subdivided. The final criticism is that the punctuation in some, sections is peculiar with, commas in odd, places.



The five rings, echoing the Olympic symbol, take you to the main sections of *Olympia*, a guide to the Games through the ages.

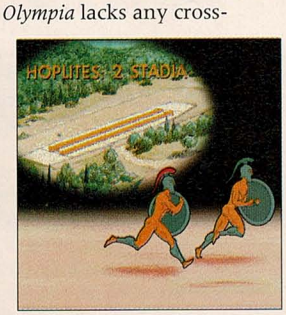
Olympia has a great deal to offer in the way of illustrations and in-depth information, but getting to any of its treasures is a chore. You spend far too much time clicking page-turn buttons and reversing out of the sections you have just finished with.

There's no way to follow your interests through the information and consequently every section has that inaccessible 'take it or leave it' feel. It's a shame, really, because in its hidden corners *Olympia* has a lot to teach. No olive wreath here, then, and a gold, or even silver, medal is well out of the question.

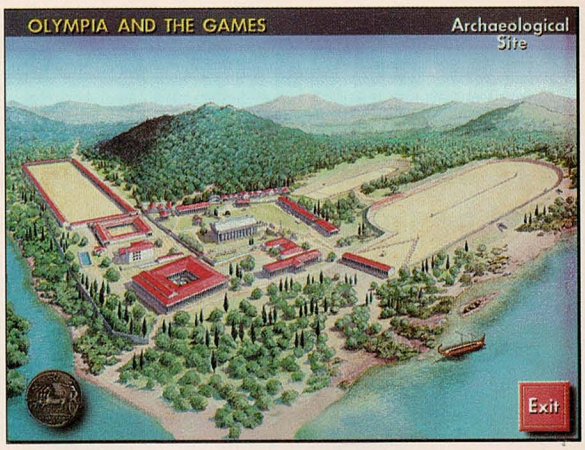
GARRICK WEBSTER

ATHLETIC SPIRIT
The High Point
Greek cities, athleticism will be playing an important role.
The panhellenic Games celebrated in Greece, continue to dominate the scene.
Greek athletes from Egypt, Armenia and Asia Minor compete with other athletes from Sicily and the cities of the Greek mainland.
At the same time, the remote Greek territories institute Athletic Games based on the model of the Games in Greece, namely the Olympic, the Pythian,
palaces will resemble art galleries or libraries of today. In this revival of the spirit of the Classic period that will last from the beginning of the third century B.C up to 146 B.C, when the Roman legions will defeat the
Related Topics
Glossary Exit
previous
page 6 of 8
next

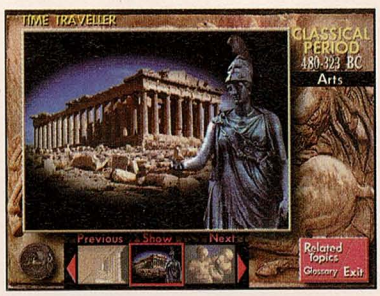
The first section, **Athletic Spirit**, contains numerous page-style text sections and traces the beginnings of athletic competition.



All the major early Olympic events are described, and illustrated with 2D animations. Here we see the Spartan Hoplites race. And hey, girls, the men in the animations are invariably naked.



In this section you can click on the different parts of the sanctuary of *Olympia* to hear narrated clips describing their importance.



You can select any time period in the **Time Traveller** section, then read text notes or see slide shows on the art, athletics, political history and culture of the period.

STADION

The ancient Olympian sprint was a 192m race. Winners of this event became well-known sporting heroes in Greece, just as Christie and Lewis are internationally famous today. In the off years, there was often much controversy about whether the medal holder would be taking part at the next games...

THE VERY BEGINNING

The earliest traces of athletic activities were found in Crete and the Aegean islands, mainly Santorini, which were under the influence of the Minoan civilisation. Tumbling, boxing and bull leaping were held as part of religious ceremonies.

Though there isn't much on the sporting events at the modern games, the history of their origins is told. The modern Olympics were the brainchild of Pierre de Coubertin, the man above.

OLYMPIA

Price: £29.95. **Out:** now.
Requires: any Mac, 8Mb of RAM, System 7.0 or later, 256 colour, 13-inch monitor, double-speed CD-ROM drive.
Contact: Endeavour Technologies on 01932 866500.

MACFORMAT RATING 55%

UniQorn 1.01

Up to now, the number of major GX-enabled programs could be counted on the fingers of one mitten. Alistair Dabbs considers whether *UniQorn* could change that.

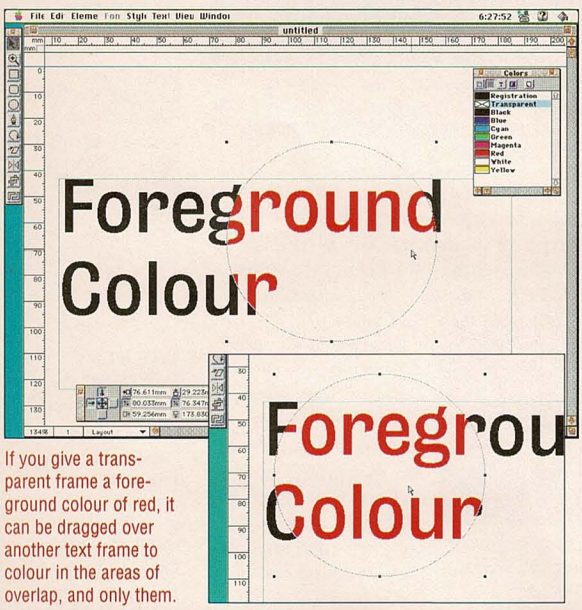
UniQorn is a frame-based desktop publishing (DTP) package intended to compete head-on with *PageMaker* and *QuarkXPress*. As such, it does have similarities to these two market-leading products, particularly with regard to certain approaches taken in the interface, but these similarities are superficial. *UniQorn* is quite unlike any other DTP program you might have seen, and will wake you up to the deficiencies of whatever you're using at the moment.

At its core, *UniQorn* is built with an object-based architecture that Soft-Press, the UK startup company that created the program, calls SPIDA. This structure enables the program to keep live tabs on individual elements within your documents. More than just an electronic alternative to moving waxed galleys around a pasteboard, *UniQorn* maintains a hierarchical outline of every element and attribute you have created.

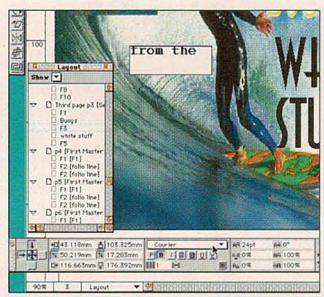
The program gives you access to this outline via floating palettes. The **Layout** palette lists each frame and object – whether containing text or a graphic, with customisable names – page by page, showing dependencies by indentation. You can alter the relationship between page elements and the order of pages themselves from this palette.

The **Styles** palette shows all the style sheets used in a document, listed by story. Unlike in most DTP packages, you don't have to create a style before applying it. When *UniQorn* detects you changing any type attributes on any text, it records it as a new 'temporary' style that you can later choose to make permanent and re-use elsewhere or alter globally. Style sheets can also be applied to individual characters if you like, not just entire paragraphs as you currently have to do in *QuarkXPress*.

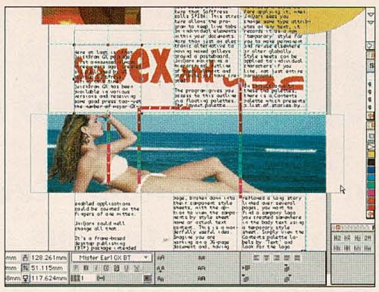
In conjunction with these two palettes, there is a **Contents** palette that presents a list of stories by page, broken down into their component style sheets. This provides you with the option to view the components by style sheet name or text content – a wonderfully useful idea. Imagine you are working on a 36-page document and, having reflowed a long story linked over several pages, you want to find a company logo you created somewhere in the body text using a temporary style sheet. Simply view the **Contents** palette labels by **Text** and look for the logo words. Double-clicking them skips you to the appropriate page and highlights that single item of text ready for you to start editing.



If you give a transparent frame a foreground colour of red, it can be dragged over another text frame to colour in the areas of overlap, and only them.



You can use the **Layout** palette to pick out the particular frame you want to work on.

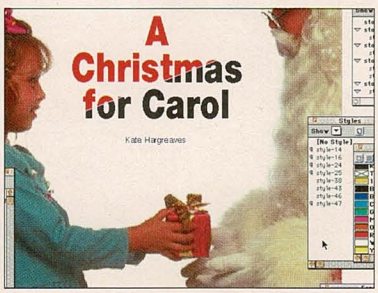


UniQorn isn't as visibly demonstrative as other DTP software when linking up text frames for one story, as these dashed red lines indicate.

Spot on

This precision targeting is visible throughout the entire program. It beats *QuarkXPress* to the punch with 0.0001pt accuracy and enables you to position frames by their distance from the bottom or right hand side of a page trim as well as the more usual top and left. You can also apply conditional relationships between multiple objects and their orientation. These relationships are then maintained intelligently as you alter a layout.

This is, in fact, one of *UniQorn's* key features: it's ideal for repurposing. Because you can build in placement and size conditions for everything, based on relationships with other objects and with any edge of the page, you can change the trim size of that page and watch all the contents re-



Altogether now: aaaaahhh... A headline with just a dash of colour – well a huge red stripe, actually – courtesy of the Foreground Colour feature.

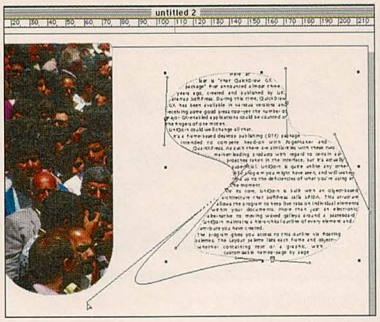
THE GX DIFFERENCE

You can't dismiss *UniQorn* as 'one of those GX programs' for one big reason: before long, every Mac application and utility will be using QuickDraw GX by default. Despite the massive resources being pushed into PostScript by Adobe, Apple has announced that it will be integrating QuickDraw GX into future releases of the Mac OS.

So what exactly is QuickDraw GX? First and foremost, it's not a font system; instead, it's a complete graphics and printing technology, designed to replace the standard QuickDraw architecture that has survived relatively intact on the Mac for several years. QuickDraw GX provides more sophisticated printing options on Apple printers (and other printers with their own custom GX drivers) and enables you to create special on-screen effects, such as colour transparency, in any GX-enabled application.

It also enables a more flexible approach to the handling of vector outlines and fills, such as those found in typefaces, so the birth of the GX font was inevitable. The GX world isn't exclusive, though: it lets you use PostScript Type 1 and TrueType fonts as before, and non-GX applications can use GX fonts, but without access to the fonts' special features, extended character sets and so on.

One last point – QuickDraw GX won itself a bad name for taking up lots of system memory (at least an extra megabyte) and for fragility in its early incarnations. So be aware that GX-enabled applications require less memory in turn, and the latest release (version 1.1.3) is reliable enough to be worth a serious look. Version 1.2 is due out before the end of the year, and version 2.0, which is being built into Copland, is said to use even less memory. You won't want to ignore GX much longer.



Gone are the days of rectangles and ovals. *UniQorn* lets you edit frames corner by corner, or with freehand Bézier curves, and then put either text or graphics inside.

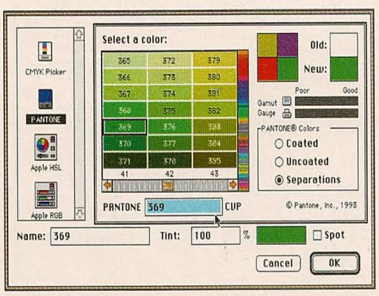
position themselves accordingly. You could, for example, turn a portrait layout into a landscape, while still maintaining the required bleed, orientation and so forth – and this would take a few seconds rather than minutes or hours, leaving you just some tidying up and polishing to do.

This feature is extremely useful for coping with paper size changes, something that is particularly common in advertising, but it opens up interesting possibilities for portfolio work too. You could create one design for a client's corporate image, and then repurpose that document to produce letterheads, compliments slips, envelopes, report covers and fax sheets with very little effort. If you're a new media publisher wanting to reformat A4 publications into landscape documents to fit neatly onto a computer screen, you can do so with the minimum of effort.

This in turn lends itself to possibilities for repurposing magazine pages into World Wide Web pages. *UniQorn* can provide a very basic 'markup' feature that enables you to export text along with a small number of HTML tags, although in its present form it's too limited to be of much use. However, this is one feature you can safely expect to be enhanced rapidly in future releases.

In the frame

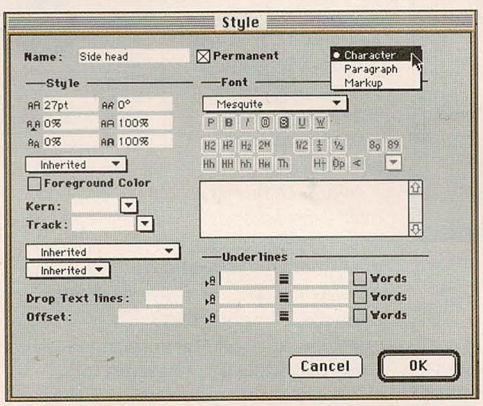
For powerful here-and-now functionality, you need look no further than the frame implementation. The universal frames in this package can hold either text or graphics, and can be made up of either editable geometric shapes or plotted using the pen tool. This tool, a graphic artist's pen,



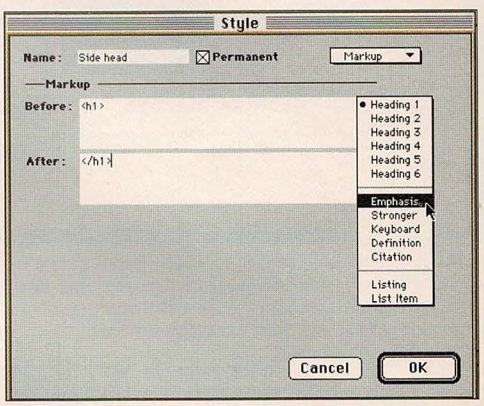
Colour picking in *UniQorn* is limited to standard chooser wheels and sliders, plus Pantone look-up tables. At least Focoltone would be a useful extra.

Jargon Busters

- **AppleScript:** Apple's language that enables you to write macros to automate 'Events' on your Mac – for example, the opening of files, compliant applications and Control Panels.
- **Foreground colour:** A QuickDraw GX feature within *UniQorn* that enables you to alter the colour of text – even of parts of characters – by overlapping it with another frame.
- **Inheritance:** A stubbornly faithful continued metaphor from the terms 'parent' and 'child', used to refer to object inter-relation. When the attributes of child objects depend in part on those of the parent objects they are linked to – such as a frame within a frame, or a new style sheet based on another – they are said to be 'inherited'.
- **Master page:** A page into which you can build repeated layout items, for example folio numbers and column frames, so saving you from having to lay them out individually for every page in a document.
- **OpenDoc:** Apple's new standard replacing big, do-it-all applications with a mix-and-match component-based document structure. You can create different areas or frames within an OpenDoc document, and each frame can fulfil a different function, such as text editing or Web browsing. The new free program *CyberDog* is an example of a suite of OpenDoc tools.
- **Repurposing:** A very useful buzz-word that describes the process of re-laying out a page design to fit within an alternative trim size.
- **SPIDA:** SoftPress Intelligent Document Architecture. This means that *UniQorn* is an object-oriented application that keeps track of every item in a layout as an independently configurable component, from frames and pages, down to style sheets and individual letters.
- **Spread:** Two pages in a document that face each other. Bound down the centre (gutter). This page together with page 100 is a perfect example.
- **Trap:** An overlap between two printed coloured areas, created deliberately to avoid unsightly white gaps caused by misregistration of plates on the printing presses.



Style sheets can be set up to apply to paragraphs, single characters (or strings of characters) and 'markup'...



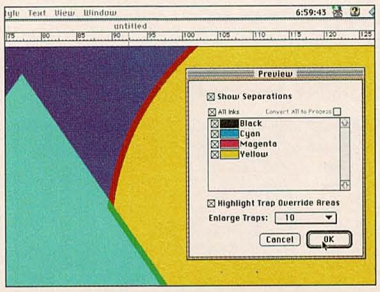
...which means, in this instance, a very basic selection of HTML tags. You can't customise the tags in this dialogue, though.

enables you to create frames with straight lines and genuine Bézier curves, so for simple cutouts and irregular curved edges to graphics, this means an end to using *Photoshop*. If you want to produce irregular, fancy text blocks – for example, in the shape of a teapot – these become easy, while they are a real dog's dinner in *XPress* and almost impossible in *PageMaker*.

On this note, it's worth mentioning that when you plonk a runaround graphic in the middle of a text frame, the text flows on both sides, not one side or the other as with other DTP programs. Reproducing this feature in another package could take you hours of very fiddly work.

Frames in *UniQorn* are also less restrictive than those in *XPress*. For instance, special characters in a GX font can rise above the top edge of a frame without forcing the baseline down. You can also use multiple baselines on a page, with different baselines for each frame if you like, even if they are linked together in the same story. And because you can configure the content of frames to react to resizing in particular relational ways, you can even set up a column of text to increase its own leading automatically when you drag out a frame's side handle to widen the measure. If you're involved in magazine production, you should, by now, be jumping up and down in your seat.

If you're a pure designer, though, you're more likely to be interested in *UniQorn's* QuickDraw GX features. These obviously apply quite extensively to the fonts, which can be squished, fattened, sheared and so on, to your heart's content, and also to special characters and ligatures which can be called up. To protect you from an unfeasibly massive menu for con-

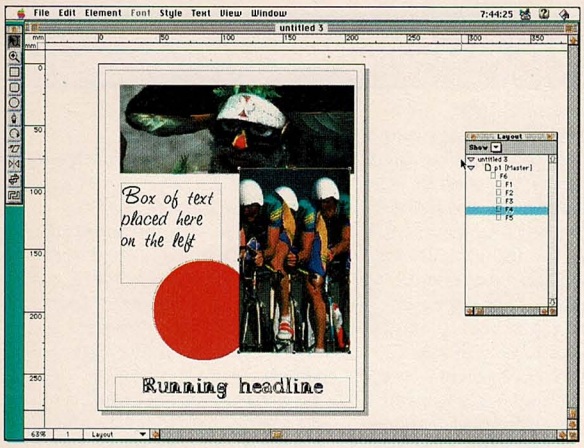


Not only does *UniQorn* handle trapping very neatly, you can even preview what it's up to. Here, we're previewing at a ten times trap exaggeration.

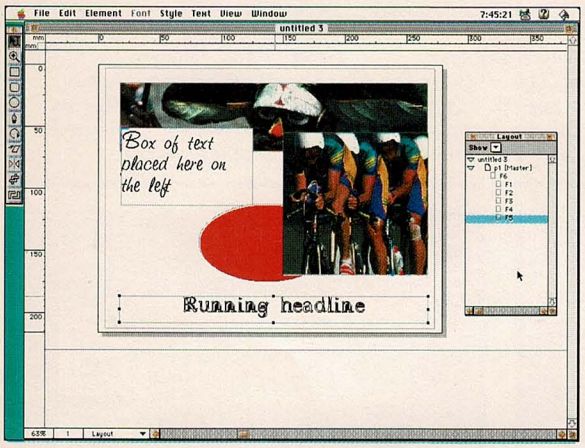
Faster than lightning

Back in MACFORMAT 36 we reviewed *LightningDraw GX 1.01*, one of the first vector-based drawing packages to take advantage of the QuickDraw GX system. If you missed it, turn to page 121 for details of how to get your hands on a copy.

Continued on next page



UniQorn enables you to set up object relationships to maintain your layout's integrity. Reformatting a page when the trim size changes takes only seconds.



Okay, not fantastically successful, but if you'd tried to change the page from portrait to landscape in any other DTP package, you would have heard your error beep sing out at you. This realignment of page elements took less than a second and required only minor adjustment afterwards.

trolling the GX fonts, a handy floating **Font Extras** palette does the business.

You want more?

There's more to QuickDraw GX than just fonts, though. If you set a frame's foreground colour in isolation from its background box colour, it's possible to create clipped colour effects directly onto type, something which would otherwise take more than a little experimentation in a graphics package before you imported it. All aspects of colour can be applied from the **Colors** palette, apart from one omission: while you can create new colours on the fly, you cannot apply tints of those colours to your document.

Indeed, the colour support does appear to be a little incomplete in *UniQorn* – it's restricted to Apple's ColorSync profiles for hardware management and offers no gradient colour fill capability. Nor has QuickDraw GX's cool transparency feature (in which you can overlap coloured areas to produce further colours) been implemented fully. What you do get, however, is the best colour trapping facility so far seen in a DTP package. Not only can you give a precise overlap or knockout specification, you can actually view it on-screen before printing. And you can also apply traps to isolated pairs and groups of elements, not just globally to general colours.

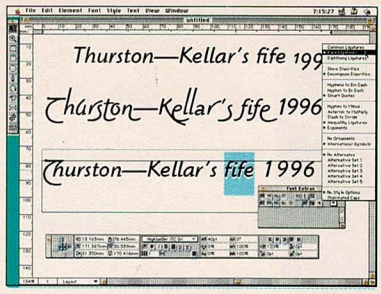
There are, however, several other missed opportunities in the program. For example, while you can set up an unlimited number of master pages, you can't put in any type of page numbering code. In fact, there are no structured document features at all, and you are limited to working in *either* single pages *or* spreads, not a combination of both. The spreads themselves are strictly two-page affairs, with no multifold options. And there is no plug-in technology like *PageMaker's* Xtras or *XPress'* XTensions to enable third-party developers to remedy any such deficiencies.

When challenged over these issues, SoftPress stated that it had been its intention to get a stable version 1.0 out first, then work on immediate free upgrades. The purchase price for the current version 1.01 covers all your upgrades for either a year or up to version 2.0, whichever comes first. In the meantime, regular upgrade patchers can be downloaded free of charge from SoftPress's Web site. As for the current lack of a plug-ins system, SoftPress tells us it is in the process of integrating SPIDA technology with OpenDoc to go one better.

There are certainly version one niggles, like the way the **Grids, Spelling, Find** and **Change** dialogues disappear behind your document window if you click on your page by mistake. There are also certain fundamental issues to be addressed, such as a more intuitive way of grouping elements on the fly, and the currently limited selection of import filters. An overall speed-up would also be welcome – as it is, *UniQorn* can't be recommended on anything less than a PowerMac if you're considering it for professional use.

But, in the features where *UniQorn* succeeds, it does so with such accomplishment that you'll keep asking yourself why the same things are so complicated in other packages. Equally, all those early fears of shifting away from PostScript to GX now seem unfounded, but, just in case you can't yet find an imagesetting bureau that can output from either *UniQorn* files or the very convenient QuickDraw GX PDDs, you can still supply PostScript print files or even Acrobat PDFs if you want. Indeed, for a GX program, *UniQorn* provides the cleanest PostScript support around. You can even export PostScript-clean pages direct to EPS, and open them up in *Illustrator*. Try doing that in *QuarkXPress*.

Last time I reviewed a QuickDraw GX program, I reverted to my previous system setup immediately afterwards. This time, however, it's clear that *UniQorn* is the killer application that GX has been waiting for. This time, both are welcome to stay on my Mac. **MF**

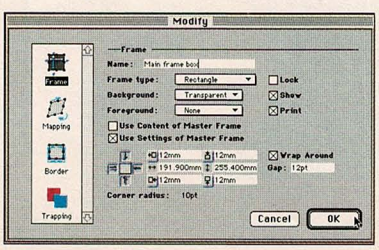


Scratching the surface of QuickDraw GX font power, certain fonts have alternative character sets, a choice of ligature methods and more, all accessible from this single palette.

UniQorn enables you to flow text horizontally around two images . There are few other DTP packages that can manage this.

WHERE TO FIND IT

SoftPress's Web site, where you'll find regular upgrade patches as well as other information about the company and *UniQorn*, is at: **http://www.softpress.com**



UniQorn's **Item Modify** dialogue isn't completely intuitive, but it's attractive and neatly laid out. The interface also allows for future enhancement of this feature without a redesign of the software.

UNIQORN 1.01

Price: £410 until end July 1996 (£292.50 single-user educational, £527.50 ten-user educational); £1,052 after July 1996
Out: now
Requires: Quadra or better, 5Mb of free RAM (PowerMac, 9Mb of free RAM preferred), System 7.5.1 or later, QuickDraw GX 1.1.1 or later, CD-ROM drive to install QuickDraw GX, ColorSync and free fonts.
Contact: Principal on 01706 832000.

FEATURES 95%
The full feature set isn't quite there yet, but *UniQorn* can do heaps of things no other DTP package can.

EASE OF USE 80%
A useful, attractive interface and keyboard commands mean a short learning curve. You'll need a fast Mac, though.

DOCUMENTATION 85%
Refreshingly minimal, not a word more than is necessary. Shows you what can be done without being verbose.

VALUE FOR MONEY 60%
At the special offer price, buy it without hesitation. At the full price, as costly as *XPress* and almost twice as expensive as *PageMaker*.

MACFORMAT RATING 80%

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Platinum Direct

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HP 310 (Black Double Life)	£21.68	£19.92
Colour StyleWriter Pro: BLACK (High Capacity)	£11.69	£N/A
C/M/Y	£8.17ea.	£N/A
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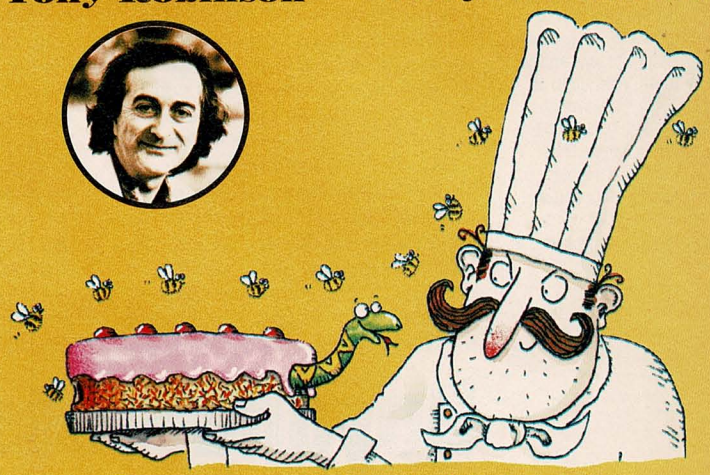
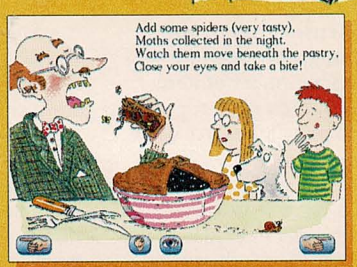
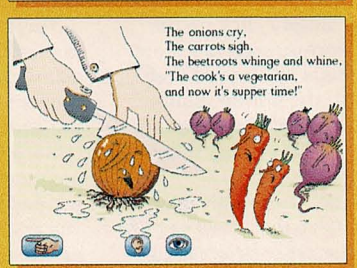



Add some spiders (very tasty),
Moths collected in the night.
Watch them move beneath the pastry,
Close your eyes and take a bite!



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Web pages made easy

Can XTensions turn *QuarkXPress* into a full-blown Web authoring program? Richard Baguley investigates.

HTML TAGS
The commands that tell the browser how to format the text, which images to load and so on are referred to as 'tags'. They are embedded in the HTML file, in <angle brackets>. For instance, to make a word appear bold you put **** before it and **** after it.

DTP and Web authoring are quite similar: they both involve placing text and graphics on a page. Even though one is a paper page and the other is on the screen, many of the ideas are the same. If you've already spent a lot of time learning how to use *QuarkXpress*, why should you have to grapple with a whole new way of working to create Web pages?

Say you've already created a load of promotional documents, restaurant menus, or whatever, in *XPress* and you want to put this information onto the Web. Do you have to use another program to turn your *XPress* documents into Web pages? Well, no. Both the XTensions reviewed here enable you to create Web pages from within *XPress*. The pages can then be transferred directly to your Web server, ready to be seen by the world.

Of course, you could do it all by hand. You could use a simple text editor, such as *BBEdit*, cut and paste the text from your document and add the HTML tags by hand. Likewise, you could cut the graphics from your *XPress* page and paste them into an image conversion program, such as *GraphicConverter*, and save them out as GIF files. You could do that, but it takes ages and is generally a complete pain. Take my word for it, I've done it.

Alternatively, you could use a graphical Web editor, such as *PageMill* (MACFORMAT 35, 90%) or *HoTMetaL Pro* (MACFORMAT 36, 70%). These programs enable you to create Web pages without ever having to get into the depths of an HTML file and fiddle with **<image>** tags. They provide a variety of powerful tools for creating new pages from scratch – even stuff like tables and frames, which are hard to do by hand – and can be used to build Web pages in a WYSIWYG (What You See Is What You Get) environment. However, you do still have to find your way around a new program.

The XTensions reviewed here are designed to make the whole process much easier by cutting out all the tiresome bits, leaving you to get on with the far more interesting task of creating cool Web pages from your already cool *XPress* documents. So, just how good are these XTensions? Join us as we embark on a wonderful voyage of discovery.

BeyondPress

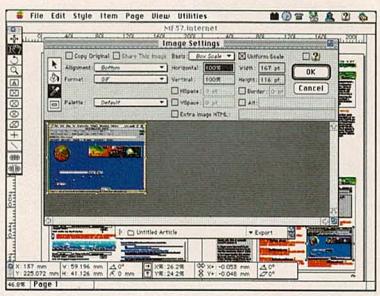
HTML
This stands for HyperText Markup Language, and is the language used to create Web pages. HTML is a subset of SGML (Standard Generalised Markup Language).

This XTension has recently been upgraded, and version 2.0 has a number of new features, including support for tables and image maps. As usual, installation is simply a question of uncompressing the software and dropping the XTension into the XTensions folder. A novel idea is the ability to register the product over the Web – you simply click on the button in the pop-up screen, fill out the form that pops up in your Web browser and hit the button. Your details then whizz off to a computer at Astrobyte (the developer) where your order is processed.

It works in quite an intuitive way. The items that form the *XPress* page go on to a list in the *BeyondPress* **Document Content** box, which floats over the *XPress* window. A series of tools enable you to import items from the *XPress* page, set up links and add various bits of HTML furniture. One of these tools enables you to set up a list of the items on the page with only one click, although it occasionally seems to get a bit confused about the order of things. But, you can easily change the item order by dragging and dropping.

There are a number of nice touches, not least of which is the XTension's ability to remap your graphics into a number of different palettes, including the *Netscape* 216-colour one. For reasons best known to Windows programmers (and thus frankly best left well alone), *Netscape* tries to remap any graphics files to a 216-colour palette on 256-colour displays. This can mean some loss of quality and a pause while it does the remapping, but these effects can be minimised by remapping the colours in your images before putting them on to the server. *BeyondPress* can handle this arduous task automatically.

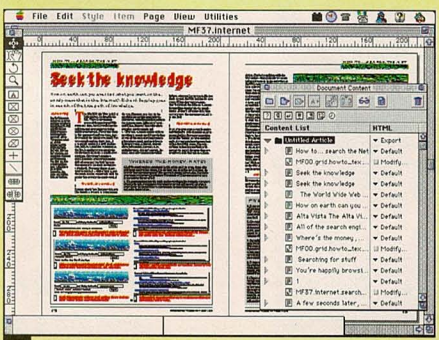
Unfortunately, there is no provision



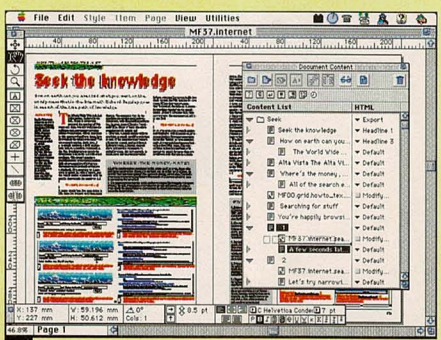
BeyondPress gives you a lot of control over the images used on your Web pages.

WEAVING THE WEB

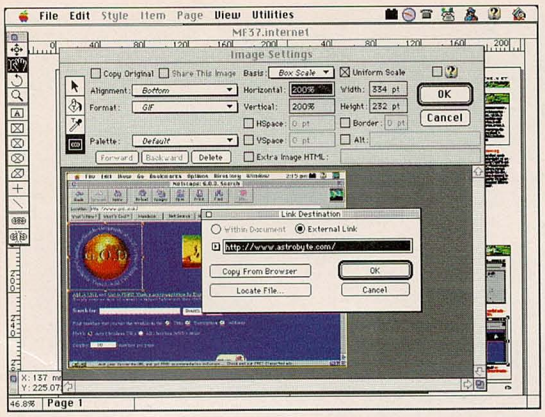
So, how easy is it to use one of these XTensions to create a Web page? We took a couple of pages from a recent issue of MACFORMAT (the article entitled 'Seek the knowledge' about Web search engines from issue 37) and transformed them into Web pages. We used *BeyondPress 2.0* for this example, but the process is much the same with *HexWeb XT*.



1 We begin with the page loaded into *XPress*. We've used the **List Document** function to create a list of all the elements that make up the page.



2 We don't want all the elements in our Web page, and the order of things got a bit confused, so we've moved things around on the list and deleted other bits.



Creating an image map in *BeyondPress* is a simple process of marking the area you want to have as a link and typing in the destination.

BEYOND-PRESS 2.0

Price: £569.88. **Out:** now.
Requires: *QuarkXpress 3.31*, 8Mb RAM.
Contact: XChange International on 0171 637 2966.

FEATURES 80%
Plenty of tools for creating groovy pages, but no support for frames.

EASE OF USE 85%
Very easy to get into and works extremely well within *XPress*.

DOCUMENTATION 75%
Good, with a nice tutorial guide. Assumes knowledge of HTML.

VALUE FOR MONEY 80%
Expensive, but it could save an awful lot of time when moving documents from *XPress* to the Web.

MACFORMAT RATING 85%

HexWeb XT

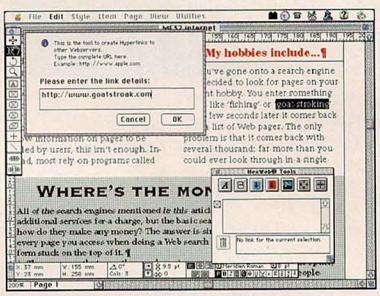
According to *HexWeb's* on-line documentation, a number of big European and American publishers use the XTension to take stuff from *XPress* pages and put it onto the Web. I say 'on-line documentation' because there isn't any printed documentation with this XTension. There aren't even any installation instructions, but all you have to do is unpack the file on the one floppy disk and run the installation program.

However, there is a pretty good manual supplied in HTML format for use with a Web browser. It is a reasonably good translation from the German and covers most aspects of the program. There's also a series of tutorials, and – if you have enough memory – it's possible to have them running in one Web browser window while you're going through the tutorial in *XPress* in another window.

It also has a rather odd registration system. You can download the full program from the HexMac International site, but it's limited to three conversions. If you decide to buy it, you have to supply the dealer with your *XPress* serial number. You are then given a code that unlocks the XTension. It sounds a bit odd, but it does raise the interesting possibility of being able to purchase the software without having to get hold of anything except the demo.

Building a Web page is pretty simple: just open the *XPress* page and, using the **Item** tool, shift-click on the elements you want on the Web page. You then click on the **Export** button in the floating *HexWeb* tool palette to see a preview of the page. The items from the *XPress* document appear in the order you selected them.

The individual attributes of items (image sizes and so on) can be altered by selecting them and using the floating pallette tools. There's a good level of control here: you can alter the size of images, alignments, file formats and size of text on a point-by-point basis. Also missing is support for frames, which is present (although only in a limited form) in *HexWeb XT*.

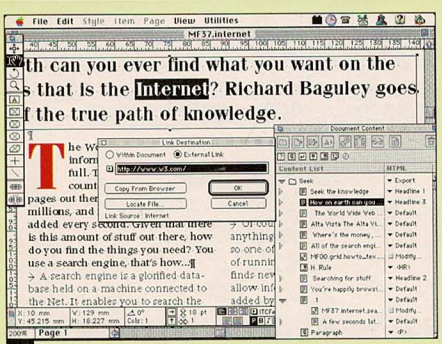


To create a hyperlink in *HexWeb*, select the text or image, click on the link tool and enter the URL of the destination. Nothing could be simpler!

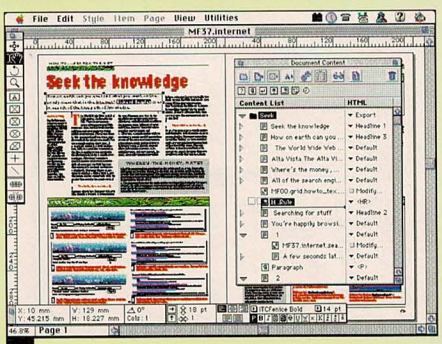
FRAMES
A relatively new addition to HTML, frames split a pages into several sections, each of which can be treated as a separate page. For example, you can have a title frame at the top of the window which stays there constantly while the rest of the frames change as you move. For a more in-depth explanation of frames, see the excellent on-line frames tutorial at **http://pel.cs.byu.edu/~sharky/frames/menu.htm**

URL
Short for Uniform Resource Locator, URL is a fancy name for the address of a Web page.

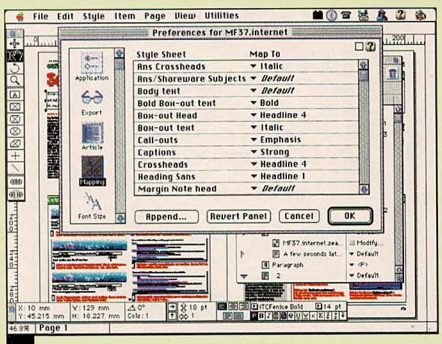
Continued on next page


File Edit Style Item Page View Utilities
MF37.internet
th can you ever find what you want on the
s that is the Internet? Richard Baguley goes
f the true path of knowledge.
Link Destination
Copy From Browser
Locate File...
OK
Cancel

3 What would a Web page be without a few links to other pages? These can be easily added by selecting the text, clicking on the link button and entering the URL.



4 You can add HTML elements, such as horizontal lines and paragraph ends, by dragging them from the menu bar and dropping them into the list of elements.



5 Elements' attributes can be altered by hand, but it's quicker to use the Preferences dialogue to determine how your *XPress* styles will be changed into Web styles.

WHEN IS A STANDARD NOT A STANDARD?

Once upon a time, in the dark and distant past, all Web pages were the same. They all used the same formatting commands, and every browser understood all those commands. However, things progress and some people wanted more from their Web pages. These people proposed things such as forms and tables, to enhance Web pages. As usual, defining standards took rather longer than some liked, so some companies went ahead and defined their own standards.

Foremost among these was Netscape, which designed and implemented a number of new HTML extensions.

However, Netscape doesn't have the browser market completely to itself, and many browsers and Web authoring programs don't support all the Netscape extensions. Some companies just haven't got round to it yet, and some have decided to wait for a proper standard to be established. This means that Web pages have to be created with several different browsers in mind if you're to reach a wide audience.

The situation has recently been exacerbated by Microsoft's introduction of a slew of new extensions, which enable the use of things like background sounds and certain animation technologies. At present, these extensions are only supported by Microsoft's *Internet Explorer*.

This means people who create Web pages have to try them out on several different Web browsers, and there is no guarantee that the page is going to look the same on every computer. Confusing? Well, yes. Fortunately, most of these new commands have been incorporated into a new standard, HTML 3.2, developed by the World Wide Web Consortium. Details of this standard are available at **http://www.w3.org**

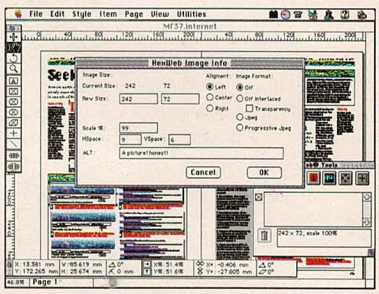
Let's hope this will now become the standard for all browsers and we'll live happily ever after in a beautiful castle. Rumours of a Flying Pig command are yet to be confirmed.

so on. Text is converted on the basis of its font size, and this can be altered in the Preferences dialogue box. You can set any text larger than 50 points to be 'headline 1', for example.

However, you don't have to build the page all at once – you can create it using some items from the *XPress* page, then add others later on by clicking on one of the tool buttons. The selected elements are then added to the Web page last saved to disk. This makes it easy to build a Web page from multiple *XPress* documents, or from different pages of the same document. It also means that you can build pages item by item. It isn't really a better way of building a page than that used by *BeyondPress;* it's just a bit different.

Also included with *HexWeb* is *HexWeb Index*, a powerful (if confusing) program to help you create index pages. If your pages are organised properly, you can use *HexWeb* to build an index page automatically. It could be useful if, for instance, you have a number of issues of a magazine to put on line, or a number of different pages on different subjects. *HexWeb* can automatically create frame-based indexes from the pages you've generated.

HexWeb XT is powerful and surpasses *BeyondPress* for a job that requires a lot of pages to be generated in one specific format. It's quicker to work with, and could be used to bash out pages at high speed. It lacks some bells and whistles of *BeyondPress* but can certainly convert an *XPress* page into a Web page quickly and capably.



HexWeb gives you plenty of control over your images, including alignment and file format.

HEXWEB XT

Price: £410.01. **Out:** now.
Requires: *QuarkXPress 3.31*, 8Mb RAM.
Contact: XChange International on 0171 637 2966.

FEATURES 70%
Lacks some of the bells and whistles of *BeyondPress*, but has practically everything you are likely to need.

EASE OF USE 75%
Reasonably easy to get into.

DOCUMENTATION 70%
No printed manual, but the Web-based help files included are fairly good. Installation instructions would be nice.

VALUE FOR MONEY 75%
Not cheap, but it could save a lot of time.

MACFORMAT RATING 73%

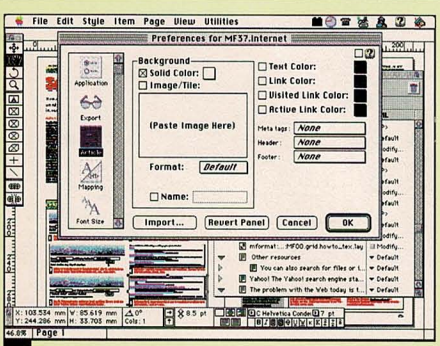
TABLES
Another relatively new addition to HTML, tables enable you to separate pages into rows and columns, rather like on a spreadsheet.

Are they worth it?

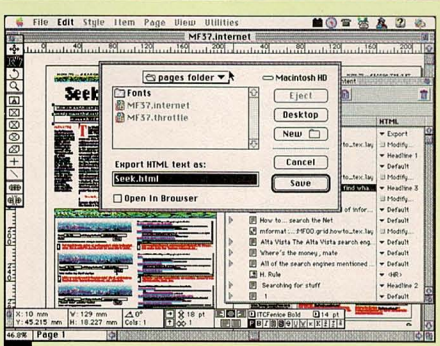
These programs aren't ever going to replace the dedicated HTML editor. Although the output of both XTensions is good HTML and could be easily used straight away on the Web, neither of them gives you the same level of control as a dedicated HTML editor. Neither really supports frames (although *HexWeb* does have some frames support), and they also don't include some of the more recent HTML extensions, such as **<font>**.

Having said that though, they are both powerful tools, and can save you one very valuable thing: time. Neither does anything that couldn't be done with a text editor and cutting and pasting, but they are much quicker than doing it all yourself. Although the Web pages they produce could sometimes benefit from a little tweaking, both products will quickly pay for themselves if you have a lot of *XPress* documents to put on the Web. **MF**

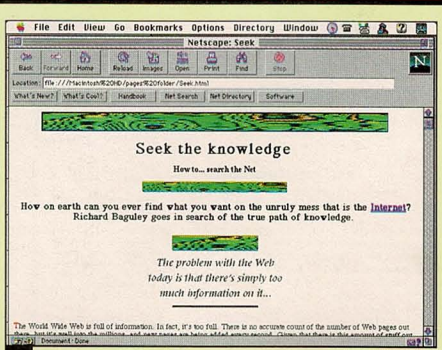
WEAVING THE WEB (CONTINUED)



6 You can also specify background colours or images. Here we're setting the background colour to white so it looks like a typical printed page.



7 Finally we are ready to export the Web page. *BeyondPress* automatically exports the graphics as well, creating the directory structure for the page.


Seek the knowledge
How to... search the Net
How on earth can you ever find what you want on the unruly mess that is the Internet?
Richard Baguley goes in search of the true path of knowledge.
The problem with the Web today is that there's simply too much information on it...

8 And here are the final results – a glorious Web page created in about the time it takes to drink a cup of coffee, leaving you the time to make another one.

We've got all FORMATS covered

Whatever your computer, whatever your interests, we've got a magazine for you.
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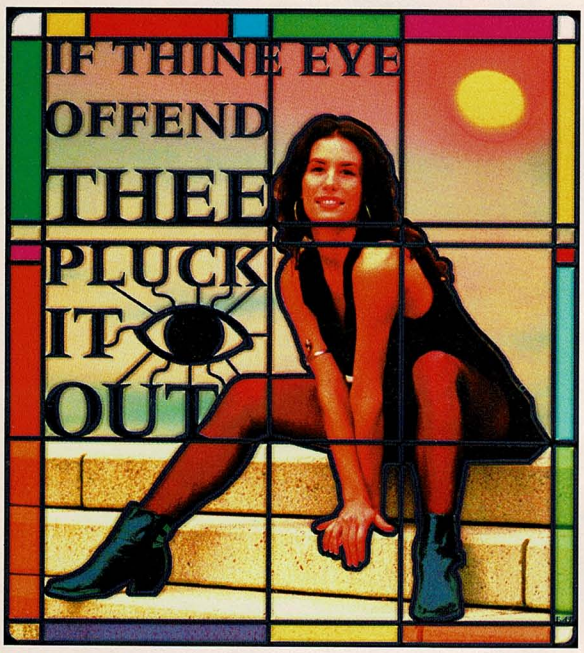
http://www.futurenet.co.uk/

Porn again...

More shots are fired in the debate that won't die: is there room for 'mature' material in MACFORMAT? Where should we draw the line? Here are more of your views.

In MACFORMAT 32, reader Tony Wighton objected to the shareware game *Strip-Mac* on issue 29's Cover CD: 'We are always going to have porn,' he said, 'but let's keep it out of an otherwise excellent magazine. I await the deluge!'

And boy, did it come! In issue 35,



What our earlier image meant is just one of the issues raised as readers discuss where MACFORMAT should draw the line.

Dr D A McHardy called it 'regrettable' that we'd published 'something advocating promiscuity', since 'premarital promiscuity is linked to post-marital infidelity and marital breakdown', leading to 'a host of social and medical problems'. Kim Traynor wrote: 'I regard my Mac as a clean area – a refuge from the commercial sleaze that drips off the top shelf at the newsagent or gushes from the television.' S Roberts argued: 'It is totally wrong to thrust porn, mild, soft or whatever, into the homes of unsuspecting customers,' adding: 'I have written to Watchdog too, and they are going to look into *all* the computer magazine business.'

But Rudolf de Meter thought they were over-reacting and alluded to his own 'Catholic (Jesuit boarding school) upbringing in the '50s and '60s, and the severe psychological damage done there by religious teachings'. MACFORMAT Editor Alex Summersby added, 'I happen to be a Christian myself – but that does not mean I have to be "fundamentalist". We are very conscious that MACFORMAT is read by a wide audience. Is *Strip-Mac* really porn at all?' This is what you thought:

'It's up to you'

FOR

I just can't believe that anyone in this day and age could call *Strip-Mac* porn. It was a very mild bit of fun; there was even a description of what it was within the magazine, so nobody should have been taken by surprise – not that it matters, as it was not pornographic.

I'd like to know why *minority* Christian views should be foisted onto the rest of us, who outnumber practising Christians several thousand to one (just compare the attendance at any church to that at any football match). The majority view would almost certainly be that of freedom of choice.

As for Kim Traynor's opinion that 'Christian ideas have done a good job of protecting the more vulnerable parts of society', I can only ask where were those Christian ideals when it came to condemning what Hitler was doing to the Jews – or didn't they count as 'a vulnerable part of society'?

And a word to S Roberts: I would think that *Watchdog* have far better things to do with their time than to investigate *Strip-Mac*. It's just too foolish for words. The whole thing has been blown out of all proportion.

If you don't want your children to see something then it is up to you, the parent, to make certain they don't. It is not up to the rest of society. Why should I, a fully grown adult, have to put up with censorship just because parents are unable to control their children's reading habits?

If MACFORMAT truly had porn on the cover disk, then all this fuss might be valid. Until then, I just wish that the Moral Minority would refrain from leaping onto their soapboxes and let the sensible thinking majority enjoy their pastimes without interference.

Gary T Lyn-Wright
London, via FutureNet

'There is an acceptable level'

AGAINST

Mr Rudolf de Meter's comments are something I would expect from a resident of Belgium, and sadly, probably from many Americans as well in this day and age. I won't respond to his comments, as I am more concerned about the use of labels with the wrong definitions behind them.

I object to your use of the terms 'Fundamentalist' and 'puritanical' in response to Kim Traynor's letter. 'Fundamentalist' is a term that was developed to describe those denominations within the Christian faith that agreed on certain principles concerning Jesus as the Christ, points like his divinity, his virgin birth, etc. The secular world has once again turned a label into a distorted, twisted idea, and so anyone who falls into this category is mocked and treated as a weirdo or psychotic.

I consider myself a Fundamentalist by the definition I've described. This does not make me the kind of person who would beat you over the head with a Bible to try to save your soul. That is God's work. I will vigorously argue my faith with you in a friendly fashion if invited to, but in the end, the decision is between you and God. Also, the term 'Christian' is so widely misused as to be a blotch on those who really do believe and try to follow the message of Christ as well.

I also objected to your use of the graphic that issue *[reprinted here – Ed]*, because it seemed to imply that the fault for most of this is due to the person viewing the material. Not so. You as a confessed Christian should know that the eye is the door to the soul, and that when a person views such material, the soul is tempted – something that would not happen if the material was not there to begin with.

Even from a secular point of view, there is a socially defined acceptable level. I say there is no place for even the lightest of sexual content in a magazine that is publicly available. I buy your magazine and CD to keep up on the latest concerning the Macintosh, not for what some bimbo on a CD disc will do for my libido.

Dr D A McHardy's letter, I think, epitomises the true concern over the content of your magazine and its CD-ROM discs. Christianity aside, leaving that stuff out is the right thing to do.

Jack Nichols
USA, via FutureNet

'Light-hearted break'

FOR

The addition of *Strip-Mac* to the Cover CD was an amusing, light-hearted break, and I thoroughly enjoyed flicking through the game to get a good laugh at the ridiculous suggestions contained within.

But then, that is all the program is – a good laugh. Mr Wighton is assuming that people are actually going to try this out simply because it is there, but I do not know of anyone that would play that game for real without serious thought about it beforehand, as with any sexual activities.

As for the divorce figures, who knows, it may bring a few people back together again, though I doubt that the presence of *Strip-Mac* would force people to file divorce requests. Oh, and as for sex outside marriage: wake up, it's the '90s!

David Thompson
via FutureNet

SPEAK OUT

Unless indicated, the opinions on this page are those of the original authors, not necessarily those of MACFORMAT or Future Publishing Ltd. If you have something to say, write to Talking Point, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW. ASCII text on a disk would be nice but isn't essential. You can e-mail us at **macformat@futurenet.co.uk** – please include 'Talking Point' in the subject line of your message. We reserve the right to sub-edit your letter, but won't alter the sense of any opinions expressed.

Art collections

Add a completely new dimension to your artwork with jazzy textures, impressionist art and high-resolution photographs. Alistair Dabbs examines the latest clip art CD-ROMs.

Clip art and photographic image files on CD-ROM have become everyday reference sources for designers, and can be used as a cost effective way to greatly enhance newsletters and other home publishing efforts. We've got a selection of the latest titles right here.

When you're looking for a CD with just the right images for your needs, make sure you find out whether the pictures are royalty-free. Some of the companies which produce these discs give you permission to use the images freely once you've bought them, while others will expect you to pay a further fee for each use of an image. And in the small print of some supposedly royalty-free discs, you may find conditions restricting you from using the images for a commercial project – a magazine cover, for example.

Both *KPT Power Photos* and Planet Art discs have complex restrictions on their contents, while *Texture Portfolios* is royalty-free. If you're in doubt, you should always contact the publisher to make sure you're within the rules.

Make sure you also find out which resolutions the images are stored at: 72 dots per inch (dpi) is fine for creating multimedia presentations, and for any other graphics that you only want to display on a Mac screen. You'll need a minimum of 150dpi, however, if you want to print the image on paper, or 300dpi if you want to print it out at a decent size.

There are 25 free samples from Texture Portfolio on this month's CD-ROM.

Planet Art: The Impressionists

According to the sleeve notes, 'This is not Clip Art. This is Art.' They have a point: how could you use Impressionist masterpieces as clip art? This CD-ROM is more like a visual reference work, or a virtual art gallery without a guide book.

Planet Art: The Impressionists contains 100 famous paintings from artists such as Monet, Renior and – Constable?!

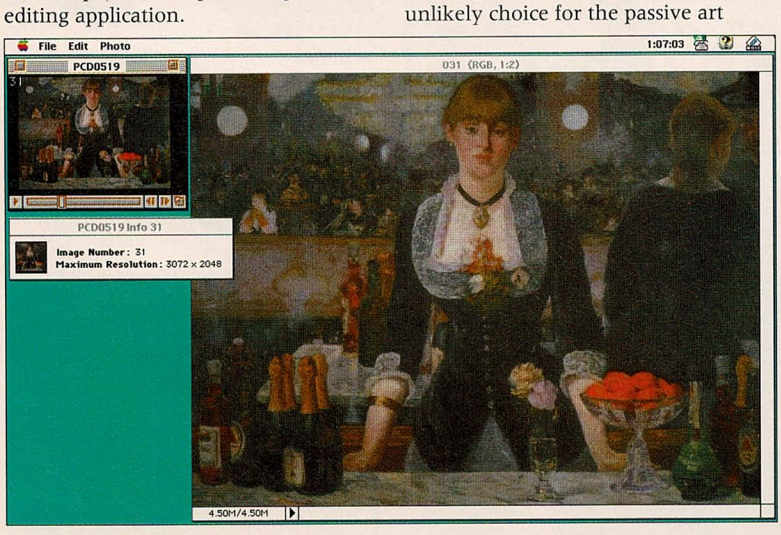
The CD-ROM provides 100 images of famous paintings from the likes of Renoir and Monet in PhotoCD composite and resolution-split files with thumbnails. The PhotoCD thumbnails are also printed inside the insert booklet so you can quickly select an image, or you can browse the CD image by image using Apple's *Slide Show Viewer* (supplied). Any of the files can be opened with your image-editing application.

All five standard resolutions for PhotoCD are supplied, from 192 x 128 to 3,072 x 2,048. If you already have PhotoCD custom tools, such as those in *Photoshop* or Kodak's own products, you can open the files with colour correction. Remember, though, that these are not scanned paintings, but scanned *photographs* of paintings: you can't actually trace the artists' brush strokes without opening the images at the highest resolution and running a sharpen filter over them a couple of times.

It's doubtful that *The Impressionists* is comprehensive enough to be a genuine reference work for art students. On the other hand, the high-res aspect and its price makes this CD-ROM an unlikely choice for the passive art lover. The selection is quirky in places: Renoir is perhaps over-represented, and I still can't decide if Constable should really be included. It also lacks the presentational flair that the mass CD-ROM buying public has come to expect, even from supposedly plain digital galleries.

The images on this CD are scanned photos of paintings so you can't actually trace the artists' brush strokes without running sharpen filters over them.

In other words, it isn't an electronic coffee-table book. Indeed, this high-res, royalty-free source of famous works seems restricted to advertising and other professional environments. So maybe it *is* clip art after all.



Browse 100 masterpieces with Apple's *Slide Show Viewer*. You can also double-click on an image to open it in your photo editor at any of five PhotoCD resolutions.

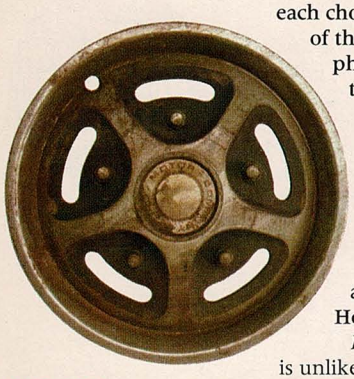
PLANET ART: THE IMPRESSIONISTS

Price: £116. **Out:** now.
Requires: any Mac with a CD-ROM drive, and 8Mb of RAM.
Contact: Cadmium on 0181 781 1963.

MACFORMAT RATING 71%

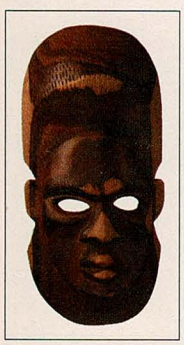
KPT Power Photos III

MetaTools really knows how to treat a graphics professional. It isn't content to produce one-off clip photo CD-ROMs; its *Power Photos* collections contain five discs, each choc-a-bloc with 640Mb of the best-quality photographic images that you'll find anywhere. This latest release presents volumes 11 to 15, covering the topics Retro Toys, Tropical Paradise, Junkyards, Frames, and Spring and Summer Holidays.



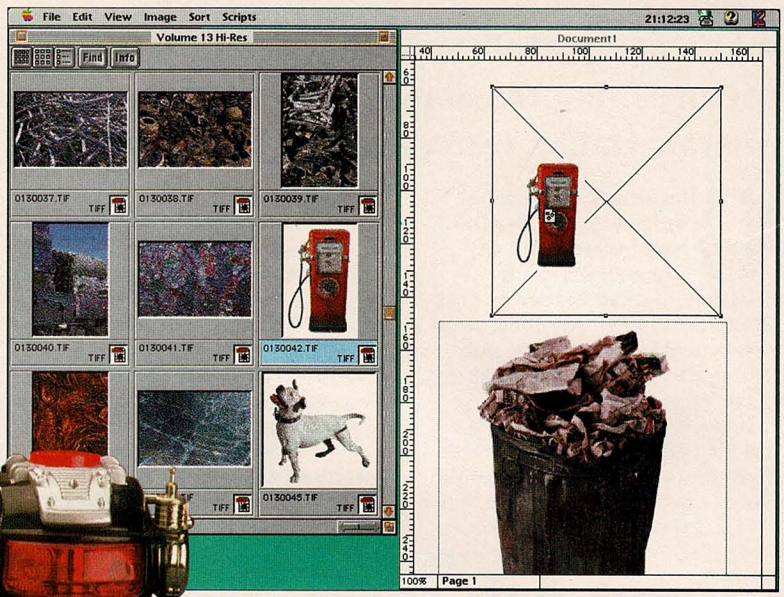
MetaTools' *Power Photos* collection comes on five CD-ROMs, each containing 640Mb of images.

KPT Power Photos is unlike most clip photo libraries in that each image is scanned at a very high resolution (they're typically around 2,500 x 2,000 pixels) and prepared for specialised use in professional image-editing applications. You can open the images with any basic program that supports RGB TIFFs, but if you have a top-end product, such as Fractal Design's *Painter* or Adobe's *Photoshop*, you'll also be able to take advantage of their alpha channels and clipping paths. In other words, you have instant floaters and friskets – all the production work has been done for you.



With clipping paths and cut-outs, the images are ready-made for professional designers.

The 375 photos have been scanned and colour-corrected brilliantly, then saved onto the CD-ROMs with icon thumbnails, so you can easily select the image you want. They are all easily good enough for print reproduction at large sizes or at fine halftone screens, such as 175lpi. A complete set of low-res images is also supplied, enabling you to throw together fast layout roughs.

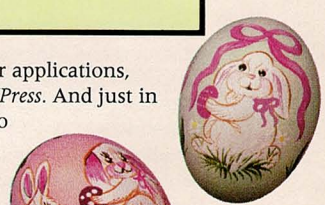


The *Kudo* browser is a good choice, enabling you to drag and drop photos from the gallery to other application windows. Here, they're being dropped into *QuarkXPress* picture frames.

Jargon Busters

- **Alpha channel.** An invisible layer within a special document (usually *Photoshop*-compatible), which contains transparency information. Alpha channels are used for complicated masking effects and advanced image manipulation.
- **Cut-outs, floaters and friskets.** These are all terms for images that have transparent backgrounds. They are created using the alpha channel.

You also get a full copy of *Kudo Catalog Reader 2.0.6*, which provides a clutch of handy features – you can even drag and drop images onto other applications, including *QuarkXPress*. And just in case, the pack also includes a full-colour printed catalogue.



Add to this a sixth CD-ROM containing full Kudo sample galleries for all 15 volumes in *KPT Power Photos I, II* and *III*, plus a sexy black carry-case to keep all the CD-ROMs together, and you've got a seriously desirable product. As ever, it seems that MetaTools can do no wrong.

Each high-res image has a cut-out alpha channel for use as a floater in your image-editing application, plus a clipping path so that you can use it in a page layout straight away.

MACFORMAT Classic

KPT Power Photos III

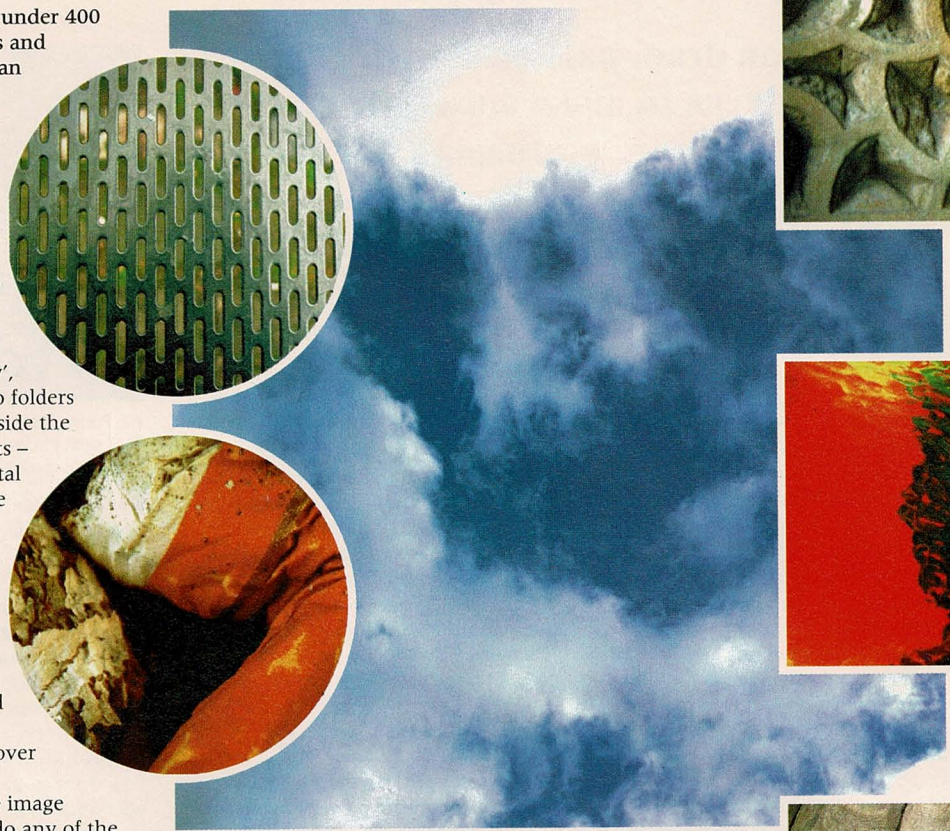
Price: £104 **Out:** now.
Requires: LC or better, 4Mb of RAM, 1.5Mb drive space (30Mb for full-resolution preview), System 6.0.7, CD-ROM drive.
Contact: MetaTools on 01734 880244.

MACFORMAT RATING 90%

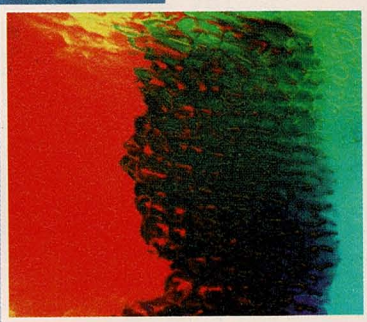
Texture Portfolio

Containing just under 400 unique images and costing less than £30, *Texture Portfolio* sounds like the bargain of the year for digital artists. We're talking a mere 7p per image, and they are royalty-free.

Most of the images are photographic. They are split into 11 top-level subject areas, such as 'Water' and 'Masonry', and gathered neatly into folders on the CD-ROM. Alongside the expected texture subjects – pebbles, brick walls, metal meshes – are some more interesting, or even bizarre, items including psychedelic oil-paint effects, abstracts and a variety of animal skins, shells and furs. All the pictures were originated by the Bristol-based Phantasmagoria group over a five-year period.



The (mostly photographic) images on *Texture Portfolios* are split into 11 subjects.

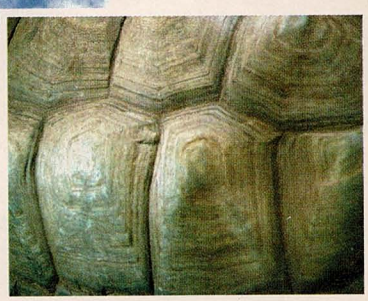


This CD doesn't contain only the usual texture subjects – some are quite bizarre.

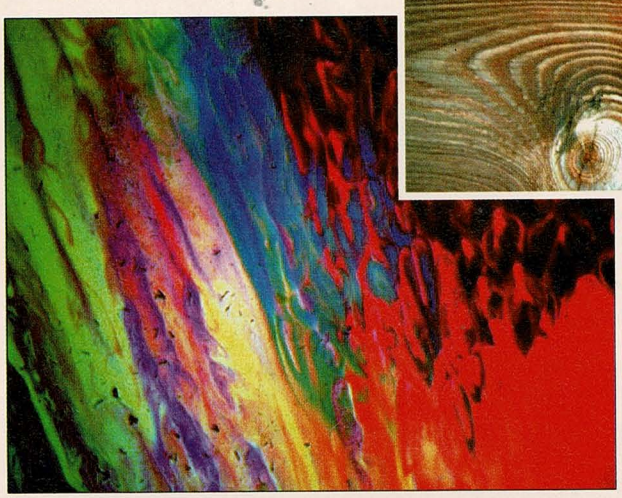
There isn't a software image browser provided, nor do any of the files have thumbnail icons. This is a bit of a bind because the full-colour thumbnail booklet is occasionally incorrect. Drilling down through multiple folders to bring an image on to the screen can be a pest, too. And once you've found the image you want, you discover that every image is fixed at 640 x 480 resolution.

This size limit is appropriate if you want to wrap the textures on to objects or use them as bump maps in a 3D graphics package. It's also acceptable for multimedia development as long as you don't zoom in. However, it isn't too hot for print-based Photoshoppers: the definition just isn't good enough for dead-tree reproduction (otherwise known as printing on paper). You'd be better served with fewer images scanned at a higher resolution. Most of the images are supplied in three RGB formats (JPEG, PICT and Targa). Dropping one of these formats would have freed up space for far larger images.

That said, the scans are all clean and the images sharpen up nicely with a bit of manipulation. And if the resolution is acceptable for your application, you just can't ignore such a great-value CD-ROM. **MF**



You'll find a selection of highly convincing natural effects, including this tortoise shell.



Each image is fixed at 640 x 480 resolution, which doesn't make this collection ideal if you want to use the textures in print publications.

Jargon Busters

■ Texture mapping. A technique that enables you to take any flat image of a texture (wood grain, gravel, etc) and use it to 'colour' the surface of a 3D object.

■ Bump mapping. A technique that is used to create raised or embossed effects on 3D objects. The greyscale aspects of a texture image are used in combination with an arbitrary colour to create the desired effect.

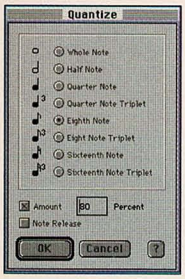
Texture Portfolio

Price: £29.99. **Out:** now.
Requires: Any Mac, CD-ROM drive, graphics application capable of opening JPEG, PICT or Targa files.
Contact: Ground Zero on 0117 907 6733.

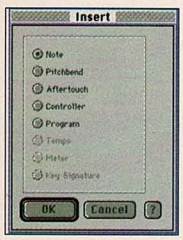
MACFORMAT RATING 70%

CyberSound VS

With your Mac, you can draw, paint and write, but you still have to plug in extras to make music. Or do you? Ian Waugh looks at a software synthesiser for the Mac.



The **Quantize** function enables you to perform a partial quantise and adjust the end of the note, too.



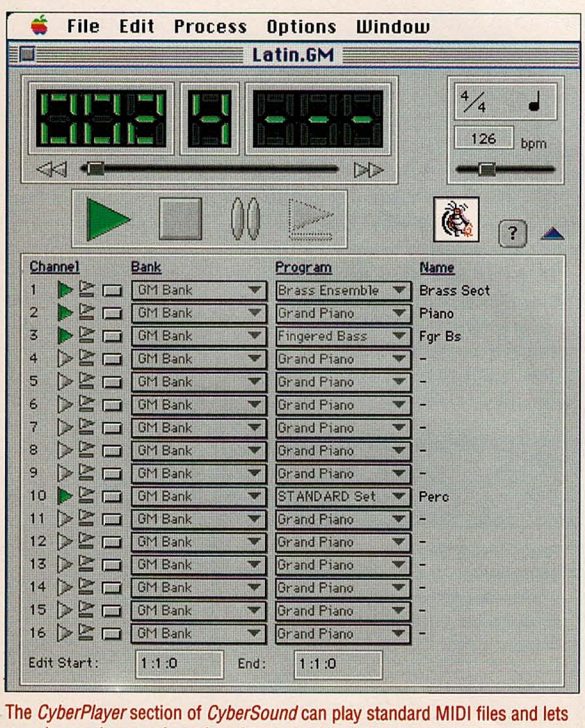
You can insert notes and other types of MIDI data into a song.

When is a synthesiser not a synthesiser? *CyberSound VS* is actually a software synthesiser. It loads sound samples, which you can use as if they were in an external sound module like a keyboard synthesiser, into your Mac. This is a great idea that's long overdue, and it's interesting to note that similar systems are currently under development both by *CyberSound* developer In-Vision and instrument manufacturer Yamaha.

CyberSound is actually two pieces of software. The *CyberSynth* control panel is the 'virtual MIDI sound module', where you select and process the sounds. *CyberPlayer* plays MIDI files and also contains a MIDI sequencer you can record your own pieces with.

There are several installation options. With the standard installation you can play MIDI files, but not record your own music. The MIDI Manager installation enables you to play *CyberSynth* from an external MIDI keyboard (for this you'll need a MIDI interface). The Open Music System install is useful if you already have a music set-up which uses OMS, and there's also a FreeMIDI install, which can route data to *CyberSynth*, although *CyberPlayer* cannot accept input from FreeMIDI. All these terms are explained in the Jargon Busters box below.

The basic installation copies a General MIDI sound bank containing 128 sounds and eight drum kits to your hard disk. Another installer enables you to add additional sound banks containing over 500 sounds, although if you add them all they will take up over 45Mb of disk space. Unfortunately there's no option to load these additional banks straight from the CD-ROM, something which would have been very useful.


File Edit Process Options Window
Latin.GM
4/4
126 bpm
Channel
Bank
Program
Name
1 GM Bank Brass Ensemble Brass Sect
2 GM Bank Grand Piano Piano
3 GM Bank Fingered Bass Fgr Bs
4 GM Bank Grand Piano -
5 GM Bank Grand Piano -
6 GM Bank Grand Piano -
7 GM Bank Grand Piano -
8 GM Bank Grand Piano -
9 GM Bank Grand Piano -
10 GM Bank STANDARD Set Perc
11 GM Bank Grand Piano -
12 GM Bank Grand Piano -
13 GM Bank Grand Piano -
14 GM Bank Grand Piano -
15 GM Bank Grand Piano -
16 GM Bank Grand Piano -
Edit Start: 1:1:0
End: 1:1:0

The *CyberPlayer* section of *CyberSound* can play standard MIDI files and lets you change the sounds assigned to each of its 16 tracks.

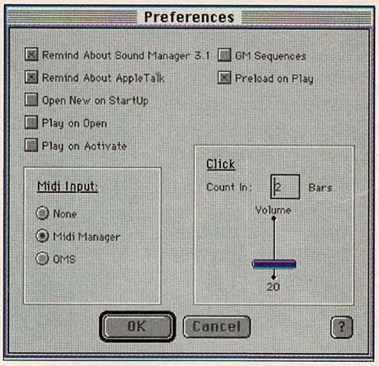
Softy at heart

Being software-based, *CyberSynth* relies completely on the power of your Mac's processor (or CPU) to do its stuff. You have to allocate a certain amount of CPU capacity to it, reducing the amount available for other applications, although if *CyberSynth* isn't actually playing it doesn't hog any CPU time – a good thing.

You must also set a Sound Cache, which reserves RAM for the program. Sounds are loaded into this area, so the more RAM you allocate, the more sounds you can access at the same time. If MIDI calls for more sounds than are available in RAM, it substitutes pure wave tones – a signal for you to either reduce the number of sounds or up the RAM allowance.

The **Headroom** setting enables you to determine the overall volume. A smaller value produces a louder signal and less noise, while a larger value enables you to play more notes before distortion occurs.

You should also set the maximum number of voices you want to play at the same time – the polyphony. The capacity of this is determined by the power of your system. A PowerMac 6100 will give you the capability to use up to 32 voices, while a 9500 should manage a staggering 128.



The **Preferences** window is where you select the MIDI input you want to use, set the count in and make various other default settings.

All this means that you have to undertake a certain amount of tweaking to get your system working at its optimum level. This not only depends on your Mac, but also on the sounds you want to use and how many notes you want to play. In other words, you may need to reconfigure your system each time you play a different piece of music. In an ideal world the system would automatically reconfigure itself, but perhaps that's asking a bit much for the program's first incarnation.

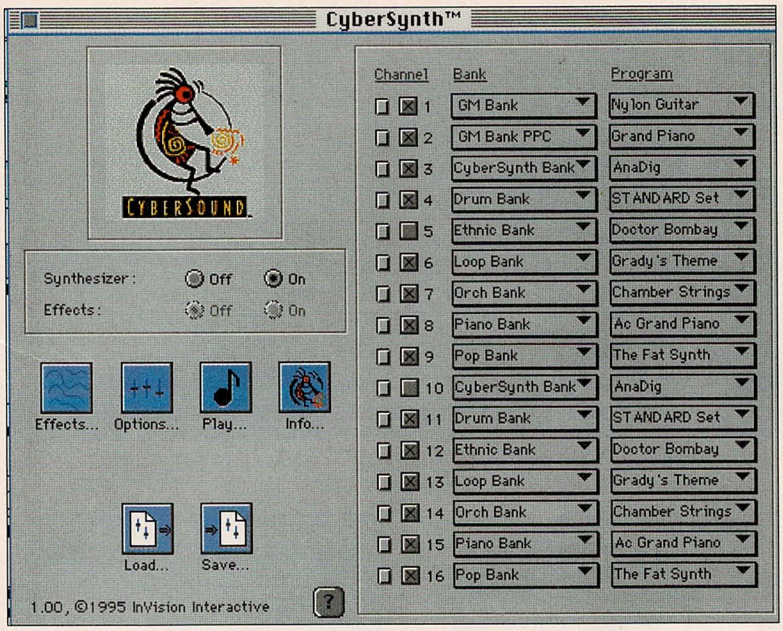
You can play *CyberSynth* by clicking on an on-screen keyboard with the mouse or by pressing keys on your Mac's keyboard. It's okay for messing around, but you can't play anything much more complex than *Jingle Bells* like this.

Effectively tweaking

If you have a PowerMac, you can enhance the sounds by applying chorus and reverb effects which you can tweak with on-screen sliders, although these effects are disabled if you're running the program on a standard Mac. The sounds are pre-programmed to respond to either reverb or chorus or both. The effects

Jargon Busters

- **FreeMIDI:** Mark of the Unicorn's alternative to Apple's MIDI Manager. Mark of the Unicorn is also responsible for the *Performer* sequencer. Not quite as widely supported as OMS.
- **General MIDI:** a standard set of 128 sounds. A MIDI file configured to GM will sound similar when played on any GM sound module.
- **OMS:** Opcode's Open Music System, supported by many sequencers. A more sophisticated replacement for Apple's MIDI Manager.
- **Physical Modelling:** a technology which creates acoustic 'models' of sounds rather than using samples.
- **Quantisation:** the process of pushing and pulling notes onto certain divisions of the beat to improve timing.


CyberSynth™
CYBERSOUND
Synthesizer: Off On
Effects: Off On
Effects... Options... Play... Info...
Load... Save...
1.00, ©1995 InVision Interactive
Channel Bank Program
1 GM Bank Nylon Guitar
2 GM Bank PPC Grand Piano
3 CyberSynth Bank AnaDig
4 Drum Bank STANDARD Set
5 Ethnic Bank Doctor Bombay
6 Loop Bank Grady's Theme
7 Orch Bank Chamber Strings
8 Piano Bank Ac Grand Piano
9 Pop Bank The Fat Synth
10 CyberSynth Bank AnaDig
11 Drum Bank STANDARD Set
12 Ethnic Bank Doctor Bombay
13 Loop Bank Grady's Theme
14 Orch Bank Chamber Strings
15 Piano Bank Ac Grand Piano
16 Pop Bank The Fat Synth

In *CyberSynth* you can assign any of the loaded Banks and the sounds they contain to the 16 MIDI channels. It's all controlled through simple icons, pull-down menu strips and clickable boxes.

BANKING ON IT

In addition to the standard GM bank, *CyberSound* has nine additional banks. They are all 16-bit sounds, but only recorded at 22.05KHz. This is adequate for multimedia use, but not quite CD quality, which uses a 44.1KHz sample rate. The categories included are:

GM Best: a GM set optimised for use with a PowerMac and requiring its additional processing power.

CyberSynth: alternative sounds created using physical modelling and analogue and digital synthesis.

Drum: nine drum sets, including the extended GM set and a custom Ethnic bank.

Ethnic: 'world' sounds – drums, bells, wind and string instruments, hand percussion and so on.

Loop: dance, urban, hip hop, techno and percussive effective – hold down a key sound and listen to 'em loop.

Piano: a grand (sorry!) collection of pianos – of course – plus other keyboard sounds that include organs, clavinets and chromatic percussion.

Pop/Rock: guitars, basses, pads, lead sounds, organs, drums and percussion – everything you need for your next pop record.

Orchestral: strings, woodwind, brass, classical piano, choirs, pipe organ, harpsichord, lute and orchestral percussion – everything you need to write your next symphony.

Performance: designed with a faster response time for 'live' input.

are applied to all the sounds you play at any particular time and, unlike in most sound modules, you cannot apply different degrees of effect to individual sounds.

The effects are reasonable, but not as good as you would expect to find on a hardware unit and really not as good or as flexible as those in many software programs, for example *Cubase VST*, which we looked at in the last issue of MACFORMAT.

Play away

CyberPlayer can also play back Standard MIDI Files (SMFs). Several demo files are supplied and you can load and play any SMF which is correctly configured for General MIDI.

If you have a MIDI keyboard you can record your own music using the sequencer. The *CyberPlayer* window shows 16 tracks, which you can assign to any of the loaded sounds. To record on a track you select it and click on the **Record** button. A metronome ticks away to help you keep time – although if you're using a slower Mac, the timing can waver considerably.

CyberPlayer has several editing functions including **Cut, Copy, Paste** and **Merge,** and you can also adjust both note durations and the tempo of the piece. It also has quantisation and transpose functions, enabling you to adjust the timing of your music's rhythms in subtle ways.

CyberSound demonstrates the potential of a software-based synthesiser.

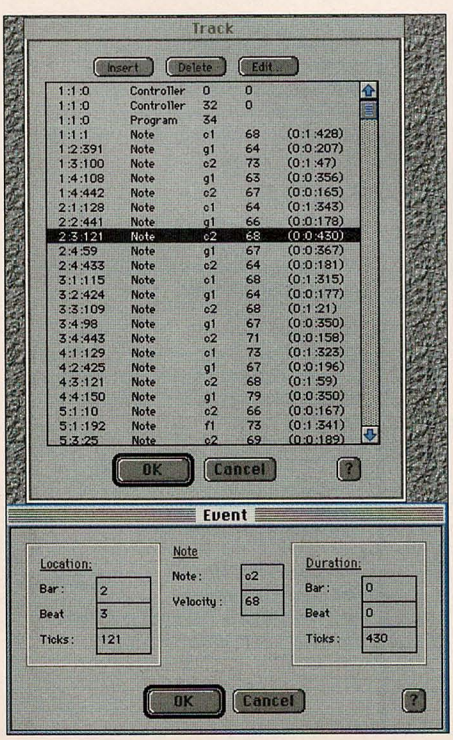
There is only one editor, however, and that's an Event List which shows you event names and parameters. To edit a note, for example, you must select it, open an edit window and then adjust the parameters. It's a bit faffy and long-winded, and a piano roll or notation editor would be more useful. You can insert events too, but trying to enter a score note-by-note in this way is rather laborious.

So that leaves real-time recording. The system itself takes a short while to respond to MIDI input, so you don't always hear a sound as soon as you

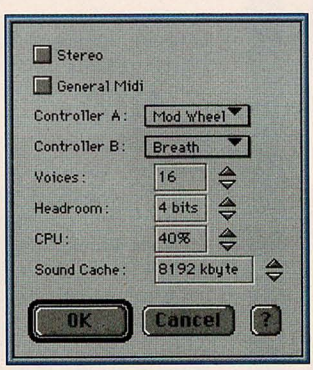
Continued on next page

MIDI INTERFACE

To connect your Mac to a keyboard, you'll need a MIDI interface module (prices from £30). Alternatively you could buy a keyboard with a 'to host' interface, which connects direct to your Mac and avoids the need to have the extra module. Contact your music stockist for details.



To edit a note in *CyberPlayer's* **Event** editor, you select it, open the edit box and change the required parameters.



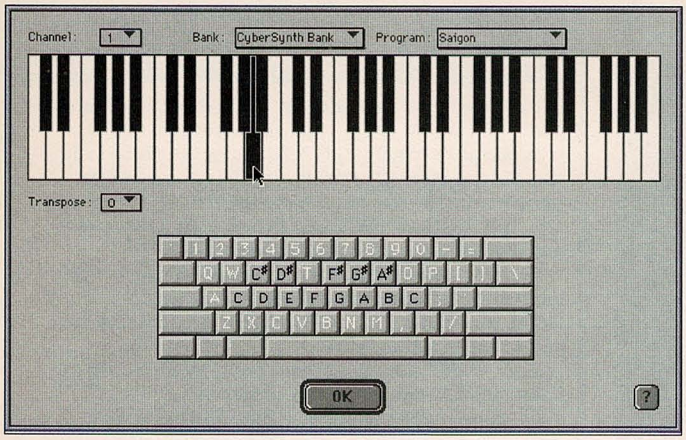
The **Options** window is where you optimise your system for a specific piece of music. You can also select General MIDI mode and stereo output.

ON THE OTHER HAND...

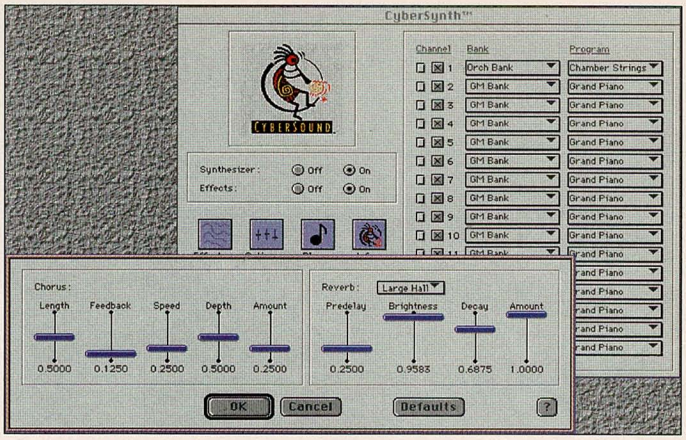
There is also the QuickTime Musical Instruments Extension. This is for use with QuickTime 2.1 or later and consists of a set of samples licensed from Roland's General MIDI set. It lacks the full complement of 128 sounds, though, having just 42 samples which have to double or triple-up to stand in for the sounds it doesn't have! This is set to change soon – see the news on page 19.

It's essentially free and you can convert Standard MIDI Files to use the Musical Instruments Extension, enabling you to play music for virtually no outlay. For more information, check out the feature in issue 25 of MACFORMAT.

Some sequencers can tap into the Musical Instruments Extension as well as outputting data via MIDI. One such program is Passport's *MusicTime*, which we looked at in MACFORMAT 27. It costs £99.95 and is available from Arbiter. Call 0181 970 1910 for more details.



You can play the *CyberSynth* by playing your Mac's keyboard, or by clicking on an on-screen keyboard with the mouse. It's not as easy as it sounds though.



You can add **Chorus** and **Reverb** effects to *CyberSynth's* output and change the effects by moving the sliders. You can use these to reproduce the ambience of different settings.

CYBERTHIS AND CYBERTHAT

Cyber has been used as a prefix for many words to give them a high-tech sound. It is derived from the science of Cybernetics, which studies points of reference between mechanical and biological systems. It comes from the Greek and means Steersman.

press a key. However, InVision has developed a Performance Bank with a faster real-time response. This is specifically designed for recording, is now being included with *CyberSound* and will be issued as a free update to existing owners. Call the program's distributor Harman Audio on 0181 207 5050 for more details.

A sound idea

Although *CyberSound* will run on a non-PowerMac, you'll only get 8-bit output. With a Quadra we were able to channel the sound through a Digidesign AudioMedia II card using the Sound Manager, but the quality was still pretty poor. Frankly, to achieve acceptable quality using this software, you need a PowerMac. An additional problem is that the sounds themselves are in their own special format and cannot be used with other software, for example a wave editor or digital audio recording software.

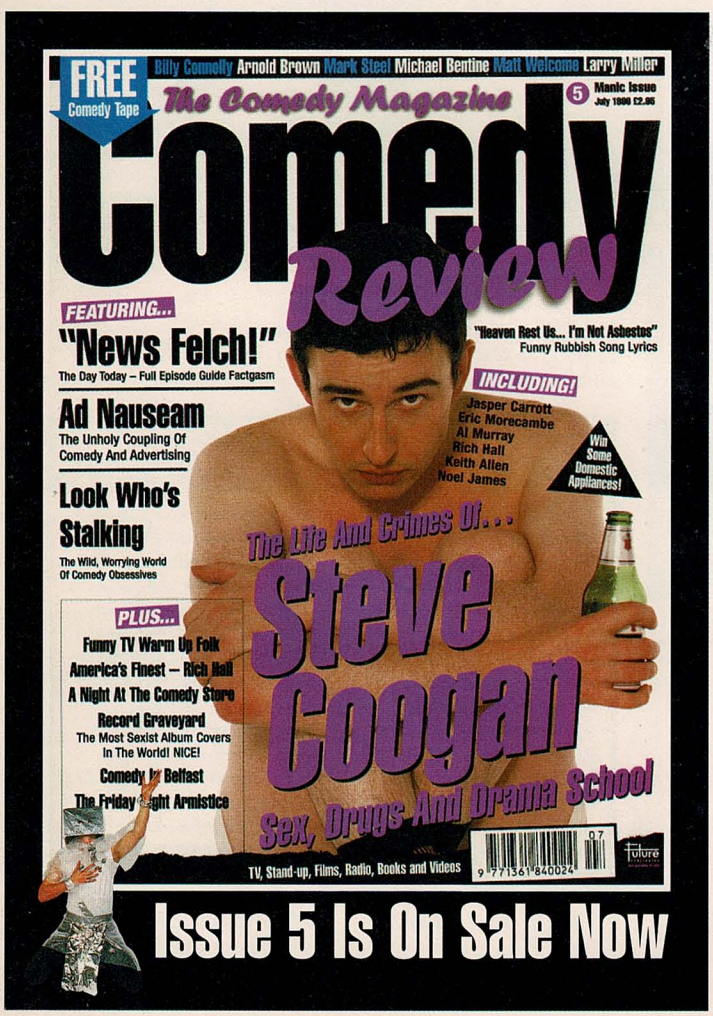
CyberSound is a great idea – who wouldn't like to have a 500-sound synth inside their Mac? However, the concept and the potential don't quite come together in this first version of the finished product.

The functionality is probably too limited to appeal to most musicians, and you're likely to find that editing in *CyberPlayer* is not really conducive to spontaneous creativity. Additionally, despite enabling you to record complete pieces, *CyberSound* doesn't have an option for you to save them in a stand-alone format, which, again, limits the program's appeal.

Although *CyberSound* is good fun, it's too expensive to be an impulse buy and you're unlikely to give up your hardware synth and sound modules for the limited functionality it offers, even though it has loads of interesting sounds. (As a point of interest, the BBC has already ordered several copies – now you know where your licence fee's going!)

More importantly, *CyberSound* is the first system of its kind on the Mac and it demonstrates the potential of a software-based synthesiser. With a few nips, tucks and tweaks the program has the potential to be a major liberating force for music on the Mac, but at the moment it's very much a considered purchase and not quite the ground-breaking music revolutionary it may one day become. **MF**

The **Info** window doubles as a Performance Monitor and tells you how many voices are playing and how large your Sound Cache is. The number of voices is limited by the cache's size.


FREE Comedy Tape
Billy Connolly Arnold Brown Mark Steel Michael Bentine Matt Welcome Larry Miller
The Comedy Magazine
5 Manic Issue
Comedy Review
FEATURING...
"News Felch!"
The Day Today – Full Episode Guide Factgasm
Ad Nauseam
The Unholy Coupling Of Comedy And Advertising
Look Who's Stalking
The Wild, Worrying World Of Comedy Obsessives
"Heaven Rest Us... I'm Not Asbestos"
Funny Rubbish Song Lyrics
INCLUDING!
Jasper Carrott
Eric Morecambe
Al Murray
Rich Hall
Keith Allen
Noel James
Win Some Domestic Appliances!
The Life And Crimes Of...
Steve Coogan
Sex, Drugs And Drama School
PLUS...
Funny TV Warm Up Folk
America's Finest – Rich Hall
A Night At The Comedy Store
Record Graveyard
The Most Sexist Album Covers In The World! NICE!
Comedy In Belfast
The Friday Night Armistice
TV, Stand-up, Films, Radio, Books and Videos
Issue 5 Is On Sale Now

CYBERSOUND VS

Price: £199. **Out:** now.
Requires: Quadra or better, 8Mb of RAM (PowerMac and 16Mb RAM preferred), System 7.1 or later, CD-ROM drive. MIDI keyboard or controller and Mac MIDI Interface required for real-time recording.
Contact: Harman Audio on 0181 207 5050 or fax 0181 207 4572.

FEATURES 68%
A terrific selection of sounds, but you can't use them outside the system. The sequencer functions are basic, even for an entry-level sequencer.

EASE OF USE 72%
CyberSynth and *Player* are very point-and-click, but the sequencer makes anything other than basic recording very hard work.

DOCUMENTATION 82%
Thorough and explanatory manual with set ups, tutorials and informative appendices.

VALUE FOR MONEY 64%
Nice idea, but its limited functionality makes it an expensive, inferior alternative to a hardware module.

MACFORMAT RATING 69%

Apache-Longbow... frontline action with unprecedented detail, realism and gameplay. From quickstart free-for-all to demanding real-world missions... Apache-Longbow rules the battlefield - day and night.

POWER MACINTOSH AND WINDOWS® 95

APACHE LONGBOW

"Probably the best flight sim to come on to the market for a long time. Only principle keeps this below 100%"
PC ZONE - 96%

"Stunning presentation coupled with captivating gameplay makes this the best of it's kind"
PC GAMER - 95%

Mac OS

UNLEASH HELLFIRE

PC GAMER AWARD WINNER

PC ZONE CLASSIC

FULLY NETWORKABLE!

Play Mac vs PC or Apache™ vs Hind® (The stunning new helicopter simulation from Digital Integration)

Digital Integration

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VISA Access

SHAREWARE AND PD

Rod Lawton dives into a sea of shareware and comes up with a pearl or two, some interesting antiquities and a large handful of salty prawns...

All the shareware featured here and more is on this issue's CD-ROM

The shareware world is like a microcosm of life – high spots, low spots, astonishing innovation and tripe. And, as in life, some of the best things in the shareware world are free.

You have to pay for most of the decent software, though, and this is where you need to keep an eye on the fees. Useful though their programs might be, some authors request payments far above the actual value of their software. For example, would you pay $20 for a better-looking Desktop or $25 for a talking alarm clock? Read our reviews to find out...

WARE IN THE WORLD

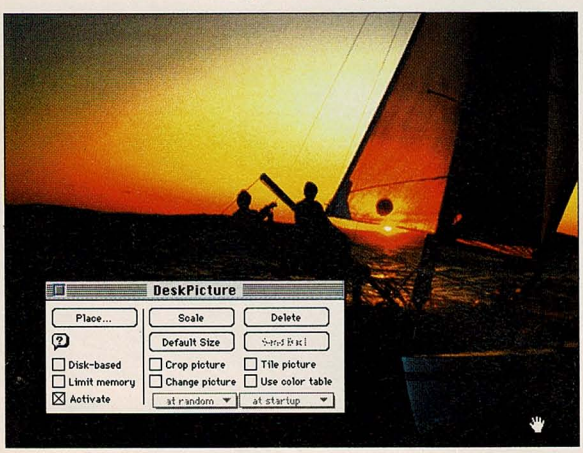
Shareware, freeware, postcardware, thanksware... in this month's margin notes we explore some of the latest forms of software distribution.

DeskPicture 4.0.2

UTILITY

Shareware, registration fee $19.95

If you have System 7.5, you can waste hours flipping through the 64 predesigned Desktop patterns supplied with it. The trouble is that you end up spending most of your time doing just that – you like one for a while, you get sick of it, you change it, you like another, you get sick of it... until life is one long, downward spiral of self-gratification, boredom and despair.



Fed up with the same old Desktop patterns? Use *DeskPicture* and you can get fed up with a whole new batch of Desktop pictures.

DeskPicture is a welcome little utility that enables you to replace your Desktop pattern with a picture of your choice. You simply drop the *DeskPicture* Control Panel onto your System Folder, open it up, choose your PICT, position, crop, scale and/or tile it and Restart. Then see what happens to your System's memory usage. Oh, and see what happens to your bank account when you pay the shareware fee, too.

Although an attractive picture will consume half a megabyte or more of RAM and take a little while to chug into action on Startup, it does make a change from flipping through those Desktop patterns, looking for the appealing pattern that you know is just round the corner. Until, of course, you realise that you'll like one picture for a while, get sick of it, change it, like another, get sick of it...

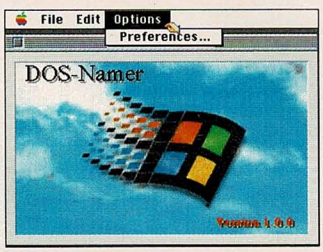
DOS-Namer 1.0.0

UTILITY

Shareware, registration fee $5

Contrary to popular belief, the first thing to crawl out of the primordial swamp was not a primitive, single-celled amoeba, but DOS. The PC's Disk Operating System has only just been made extinct by the rampaging Tyrannosaurus Rex that is Windows 95, but you may still encounter PC owners shuffling along with Windows 3.1 or even DOS itself. Both of these only allow filenames of a maximum of eight characters, plus three characters to denote the file type.

If you need to give one of these PC owners a text or graphics file, you'll have to rename it so that their computer can handle the filename. To save you the trouble of thinking up a name for yourself, *DOS-Namer* works one out from the existing filename: it truncates the filename, replaces illegal characters with legal ones, and adds an extension that denotes the file type. At least we think that's what it does – running on a Performa 6200, *DOS-Namer* didn't keep working long enough for us to check.



Having trouble converting your Mac filenames into DOS equivalents? Use DOS-Namer to help with the task and you can crash your Mac regularly, too.

When it *was* working, it renamed files just as effectively as a human, even though it did take slightly longer and come up with completely unintelligible filenames (which is what PC owners are happiest with, incidentally). And anyway, it isn't a complete waste of time, because you've always got time to take a glance at the newspaper while your Mac restarts after each crash.

FlipSide 1.1

GAME

Shareware, registration fee $5

This is irritating. *Really* irritating. More irritating than trying to get a 2mm Philips screw out of the bottom of your toaster. Most irritating of all is the thought that there may be a very simple set of playing rules that enables you to solve the *FlipSide* puzzle – you just don't know what they are.

The scenario is this. You have a grid of wooden balls. Some of them are the wrong way up. If you turn a ball over (by clicking on it), the balls above, below, to the left and to the right turn

CONFUSED ABOUT SHAREWARE?

■ Shareware is a form of 'try before you buy' software selling and it's a great idea, so long as you're honest. When you get some shareware, the documentation file accompanying it will tell you how much it costs – typically somewhere between US$5 and $40 – and where to send your money. If you like the software and decide to keep it, you're morally obliged to cough up. Not only do you get the satisfaction of boasting how honest you are to friends, but the author will often give you something for registering, like a printed manual or updates when they're released. The most common problem is sending money abroad but as many shareware authors now accept credit cards, it's getting easier.

■ Freeware means that you don't have to pay for it at all. There are many variations like postcardware, where you have to send a nice postcard to the author.

Freeware is not strictly the same as Public Domain (PD) because although you don't pay for freeware, the author keeps copyright and you must follow his conditions to use the program. This often means keeping all the files together and neither using nor selling them for profit.

WWW Sites

APPLICATION

Shareware, registration fee $5

Someone's missing something very, very big – and it's either us or the author of this program. Let's start from the beginning – the Read Me file, in fact. 'Perhaps Internet surfers more experienced than I can remember all of those weird addresses. I can't.'

WWW Sites. Good idea – pity that everybody else had it first.

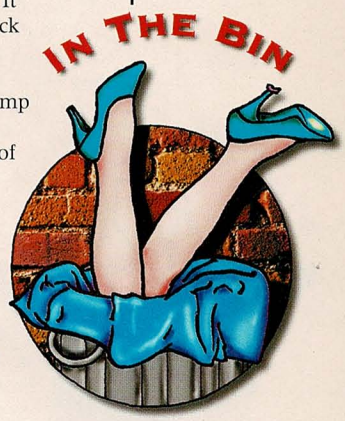
No, we can't either. We're with you so far.

'I also got tired of keeping track of all the little scraps of paper where I had them written down. So, *WWW Sites* was born.' Huh? Well... okay, go on.

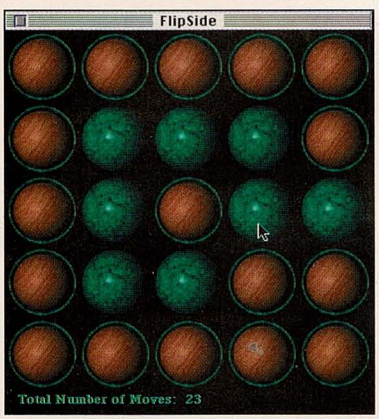
'*WWW Sites* is a small *HyperCard* stack that holds the World Wide Web addresses you want to keep. It allows for saving, sorting, printing and one-click copying of the URLs (UnRememberable Locations). There is also room for notes. I keep it running in the corner of my screen so I can jump to it when I want one of the addresses stored there. It can also create an HTML file with all of your URLs ready for clicking. It can now launch or capture a site from *Netscape*.'

Um... We don't know how to tell you this, Steve Gandy, but *Netscape* already has a really rather good bookmarking system. You know, so that you don't have to write down all those irritating little URLs, *and* you can jump to them with a single mouseclick and you can export HTML files and...

Good grief, some people...



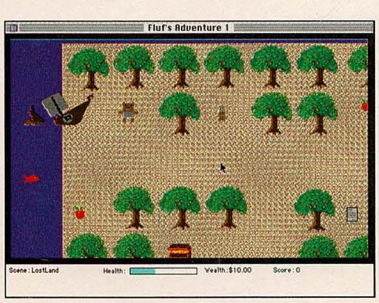
over as well. Your aim is to get all the balls the right way up. And when you fail on your 139th attempt to solve the smallest grid on the Easy level, you can always try the Medium and Hard levels, or increase the grid size from the standard five by five to six by six



FlipSide, the most infuriatingly addictive and impossible puzzle game since the last one.

or even seven by seven. You can even design your own grid, in the vain hope that you can somehow construct an easier one. Fool.

Despite being incredibly irritating, though, *FlipSide* looks and plays superbly, which sweetens the pill ever so slightly. Try it... and if you come across a set of dead-easy rules for solving it, don't write to us at MACFORMAT. We really don't want to know.



Can you help Fluffy the teddy and his friend Wubbly the bunny to safety? If you can't wait to try, you probably need psychiatric help.

Fluffy's Adventure 1.2

GAME

Shareware, registration fee $5

This is a reminder of what adventure gaming used to be all about. No QuickTime movies, no multi-cel animations, no photorealistic backgrounds. Just sheer, unadulterated gameplay... of a sort.

Fluffy is a mild-mannered teddy bear with a rabbit friend called Wubbly. The kindly pair are shipwrecked by a storm in a hostile land and it's your job to lead them to safety.

All the classical adventuring props are here: things you can eat to keep your strength up, barriers that are impenetrable until you find that special object, treasure chests that can contain riches beyond belief or a nasty dose of poison, and a game map that keeps you plodding around (either lost or in circles) for days on end.

Combine this heady mix with small, unanimated sprites and simplistic backdrops and you should have a recipe for disaster. Oddly, you don't. It's aimed at kids, but even for adults *Fluffy's Adventure* is... well, nice. As an investment for occupying your offspring, it's cheap and maintenance-free. They'll even learn how important it is not to get shipwrecked by storms with a companion called Wubbly.

FLUX Spring 96 v1.0

MAGAZINE

Freeware

Electronic magazines have a number of disadvantages compared to printed ones. You can't read them on the bus, you have to scroll through them, they consume vast quantities of hard disk space and RAM, and they're often prepared by strange people with equally strange opinions, with a little inaccuracy and misinformation thrown in. However, they do have advantages. Don't they? Er, we'll get back to you on that one.

Having reach its 12th issue, *FLUX* is one of the better established e-zines. Apart from doing the rounds of shareware sites, it's also regularly available from on-line services like AOL. The version we looked at was a *HyperCard* stack that neatly sidestepped the space and RAM requirements of full-colour e-zines by being entirely mono.

Equally lacking in colour, sadly, is the editorial content, all of which is provided by the *FLUX* chief, JR Mooneyham. JR has some interesting opinions: for example, that you may have trouble running a single mid-range application on an 8Mb PowerMac; that you almost certainly won't be able to run a high-end one; and that many popular programs and peripherals won't work under Virtual Memory. *FLUX* contains many other instances of what you would have to call, with the best will in the world, utter cobblers.

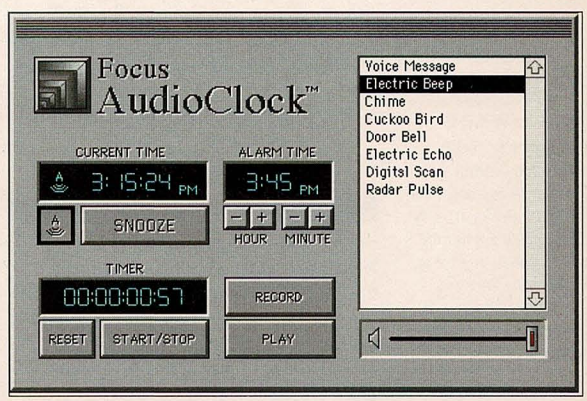
Focus AudioClock 3.1.1

UTILITY

Shareware, registration fee $25

Fantastic. For $25 (plus $5 shipping) you get an application that records your voice messages, then plays them back at a chosen time. If you don't want to record a message you can use

Continued on next page



AudioClock. It's amazing how much fun you can have with a microphone and your System clock.

HOME&WARE

HyperCard stacks written by people who've had their Mac for five days, *HyperCard* for two days and an inexplicable preoccupation with hairdressing, earthworms, or helical gear assemblies for many years.

FLEAWARE

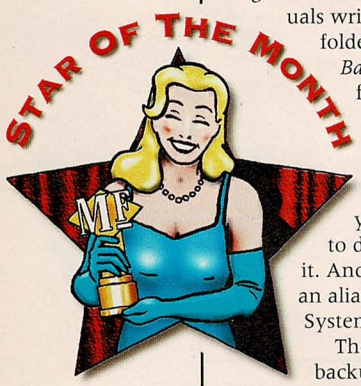
A worthless little application that somehow keeps depositing prefs, data files and nasty little icons all over your Mac long after you thought you'd managed to eradicate it.

SimpleBackup v1.4

UTILITY

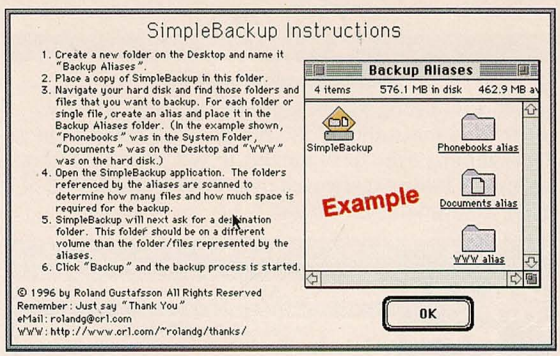
Freeware

Everyone tells you to back up your important files. No one tells you how to do it without either (a) 400 floppies or (b) shelling out £60 on a commercial package. At least, they didn't until *SimpleBackup* came along. No more fiddling about with backup scripts, boxes of disks and manuals written by C programmers. You just create a folder on your Desktop and copy the *SimpleBackup* application into it, followed by aliases for all the files and folders you want to back up.

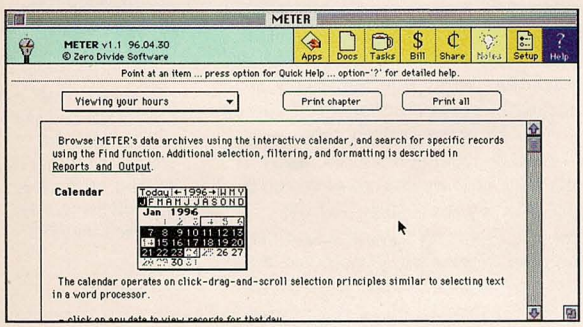


SimpleBackup can check for files that haven't been modified and ignore them, and it can remember the destination for your backup, which means you don't have to do anything once you've double-clicked on it. And you can make it simpler still by creating an alias for *SimpleBackup* and putting it in your System folder's Startup or Shutdown folder.

There are many other things you could get a backup utility to do – back up different sets of files to different disks or volumes, using scripts that run automatically in the background at different times of day, or offer 'synchronise' features where the backup program swaps files between the source and destination so that each has a full set of the latest versions – but this is a process of diminishing returns. Backing up is a tedious chore, and an application that makes it as easy as possible is the most useful one you can get. Chances are that you'll find *SimpleBackup* so perfect it's just not true.


SimpleBackup Instructions
1. Create a new folder on the Desktop and name it "Backup Aliases".
2. Place a copy of SimpleBackup in this folder.
3. Navigate your hard disk and find those folders and files that you want to backup. For each folder or single file, create an alias and place it in the Backup Aliases folder. (In the example shown, "Phonebooks" was in the System Folder, "Documents" was on the Desktop and "WWW" was on the hard disk.)
4. Open the SimpleBackup application. The folders referenced by the aliases are scanned to determine how many files and how much space is required for the backup.
5. SimpleBackup will next ask for a destination folder. This folder should be on a different volume than the folder/files represented by the aliases.
6. Click "Backup" and the backup process is started.
© 1996 by Roland Gustafsson All Rights Reserved
Remember: Just say "Thank You"
eMail: rolandg@crl.com
WWW: http://www.crl.com/~rolandg/thanks/
Backup Aliases
4 items
576.1 MB in disk
462.9 MB a
SimpleBackup
Phonebooks alias
Example
Documents alias
WWW alias
OK

SimpleBackup: quite probably the best backup utility ever written.


METER
METER v1.1 96.04.30
© Zero Divide Software
Apps
Docs
Tasks
Bill
Share
Notes
Setup
Help
Point at an item ... press option for Quick Help ... option-'?' for detailed help.
Viewing your hours
Print chapter
Print all
Browse METER's data archives using the interactive calendar, and search for specific records using the Find function. Additional selection, filtering, and formatting is described in Reports and Output.
Calendar
Today
Jan 1996
The calendar operates on click-drag-and-scroll selection principles similar to selecting text in a word processor.

Use *Meter* to find out what your Mac's been doing, what you've been doing and what your network chums have been doing. Sneaky.

POSTITWARE

Programs that should be distributed on disks so that you can attach a PostIt™ note that says 'Do not under any circumstances launch this application.'

GLASSWARE

Fantastically useful-sounding Control Panels whose only flaw is that they crash every Mac within a five-mile radius when you try to use them... or try to throw them away... or try to start your Mac up again.

one of the alert sounds provided. And when the alarm goes off you can hit the Snooze button to postpone the alarm for anything between 5 and 60 minutes. You also get a timer.

This being a computer program rather than an answerphone, you'd expect to be able to record text messages too, wouldn't you? You know, just in case you don't have a microphone, or you don't want your hard disk filled up with sound samples. Hmm, but you can't.

Still, perhaps it's a Control Panel running at System level, and not an ordinary application that you have to launch and run in the background. No? Oh dear.

Unless you particularly like the sound of your own voice, *AudioClock* is an expensive and largely useless bit of nonsense. Put the money towards something useful like *Claris Organiser.*

Meter 1.1

UTILITY

Shareware, registration fee $30

If you use your Mac professionally, you may use time-billing – where the invoice you send your client is based on how long you spent on the project. Or, if you're clearing out your hard disk, you might find it useful to know which applications you use most. And if you're a network administrator, how do you find out who's working on what, with which application and for how long?

Meter does all this and more. It's a rather extraordinary Control Panel item that enables you to accurately log your Mac usage. You can create any number of projects and switch between them via the menu as you change jobs, and these projects can also include billing information based on hourly rates, regular subscription charges or single, one-off maximum fee quotations – all of which you can set up yourself.

Meter also does lots of automatic stuff, continually recording the application and document in use. You can examine reports of your Mac use at any time, and you can use the data to generate invoices or to produce software or document usage reports if you run a network.

It's all quick and ultra-slick, although you need to take care when using the documentation. It's very precise, with no wasted words; read too fast and you'll miss something important. You can't suck-it-and-see and hope to pick it up as you go along, but if you take the trouble to learn it all properly, you'll be the proud possessor of an innovative – and extremely useful – business tool.

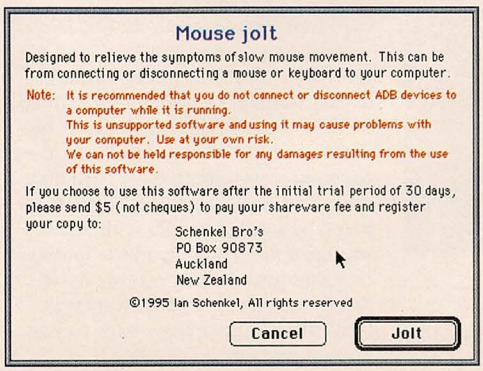
Mouse Jolt

UTILITY

Shareware, registration fee $5

Have you ever – now be honest here – have you ever unplugged or plugged in your keyboard while your Mac was running? You have? That is a *disgrace.* The Apple manual tells you that you should *never* attach or remove any accessory that plugs into the Mac's ADB port while the machine is running. If you do, your Mac may explode in a welter of flame. Or it may carry on working. Or, most likely, your mouse pointer will inexplicably be reduced to a crawl on reconnection. The only answer when this happens is a Restart... or is it? In fact the solution is *Mouse Jolt,* an application that should restore your mouse to its proper speed.

We on MACFORMAT have never, ever, disconnected a keyboard from the ADB port while a Mac has been switched on. For the sake of research, however, we did it to test the theory. Yes, on our Mac, disconnecting and reconnecting did slow the mouse. Yes, running *Mouse Jolt* did seem to work. However, we couldn't test it again because we couldn't get the problem to recur. So there you are. *Mouse Jolt* probably fixes a problem you might not get. Excellent.


Mouse jolt
Designed to relieve the symptoms of slow mouse movement. This can be from connecting or disconnecting a mouse or keyboard to your computer.
Note: It is recommended that you do not connect or disconnect ADB devices to a computer while it is running.
This is unsupported software and using it may cause problems with your computer. Use at your own risk.
We can not be held responsible for any damages resulting from the use of this software.
If you choose to use this software after the initial trial period of 30 days, please send $5 (not cheques) to pay your shareware fee and register your copy to:
Schenkel Bro's
PO Box 90873
Auckland
New Zealand
©1995 Ian Schenkel, All rights reserved
Cancel
Jolt

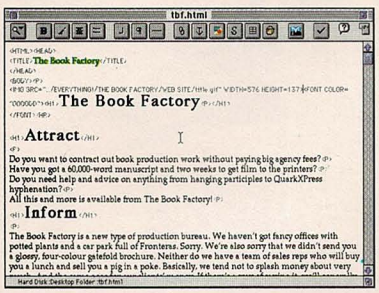
If you've been plugging things into your ADB port with your Mac switched on, you need a good thrashing. And *Mouse Jolt.*

PageSpinner 1.1b2

INTERNET

Shareware, registration fee $30

Once upon a time, the only people who built Web pages were sad programming types who didn't mind working with skeletal text editors and a cortex crammed with arcane embedded codes. Now, though, more and more Mac users are setting about creating their own Web pages, for all sorts of uses. You can create Web pages using *SimpleText* and an HTML guide. You can even export text files as HTML from *ClarisWorks* and other



Creating Web pages has never been easier than with *PageSpinner, and* you can try before you buy.

applications (see page 104). But what the world really needs is a WYSIWYG HTML text editor – and the cheaper the better.

PageSpinner does the job admirably. You can access HTML codes via three methods: menus, toolbar icons and easy-to-follow 'assistants', and it's easy to flip between your document and a Web browser to check how it's going to look when it's finished. Best of all, though – given the different HTML standards that exist – are the little icons next to commands that indicate whether they are specific to HTML 2, HTML 3 or *Netscape*, all of which enables you to avoid page designs that only *Netscape* can render properly.

Any gripes? Well, although you can open existing HTML documents, you don't get a WYSIWYG display – for some reason, you only get this when you apply your codes within *PageSpinner*. On the other hand, it does a great job of converting existing text files into HTML format, inserting all those tedious carriage returns and line breaks automatically. Short of a full-blown commercial application like *PageMill*, this is definitely the best Web page designer you're going to get your hands on.

QuickEncrypt 2.2

UTILITY

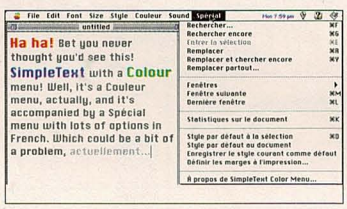
Shareware, registration fee $25

Lots of us store highly confidential information on our Macs. No, don't laugh. It could be your credit card PIN numbers, it could be your company's accounts or it could even be a note for relatives about the days you're going to be away and where they can find the spare key...

When it comes to protecting your files from prying eyes, *QuickEncrypt* is just the program you need. It doesn't require any fancy Extensions or Control Panels, which means that using it is simple and straightforward, and all you need to unencrypt your files is the application and the password. You do remember the password you made up, don't you?

As well as encrypting just single files, you can encrypt whole folders. You can choose whether the original file remains intact, pick out a destination for encrypted files and set up more encryption options than you could ever imagine existing. These settings can be saved as 'worksets', and you can create any number of worksets for different purposes.

It's easy to use and really rather useful, especially if you're the secretive, paranoid sort. But $25 for a simple utility like this? That would have to be high-end power-paranoia, not the feeble budget version that most of us are stuck with.


Ha ha! Bet you never thought you'd see this! SimpleText with a Colour menu! Well, it's a Couleur menu, actually, and it's accompanied by a Spécial menu with lots of options in French. Which could be a bit of a problem, actuellement...

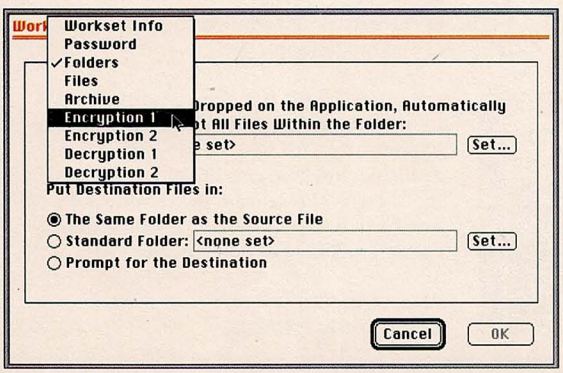
ST Color Menu makes *SimpleText* look like a proper, grown-up word processor that's been living in France for a while.

ST Color Menu 2.1.3

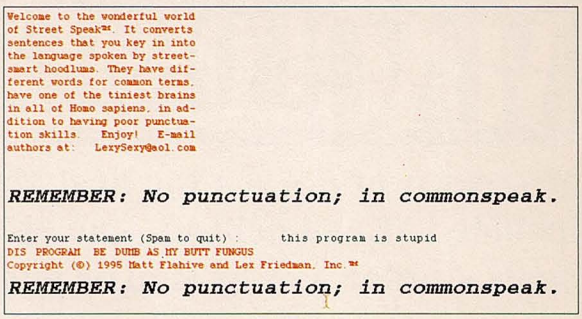
PATCH

Freeware

As well as being able to open PICTs, *SimpleText* makes a perfectly reasonable word processor, missing out on only colour support and a word count function. *ST Color Menu 2.1.3* is a drag-and-drop extension to *SimpleText* which gives you all of this. Simply drag the *SimpleText* icon onto the *ST Color Menu* icon, and *SimpleText* will never be the same again. Which could be a bit of a problem if you only wanted to try it out. Should have kept a backup then, shouldn't you?



Any skeletons in your Macintosh closet? Use *QuickEncrypt* to ensure no one discovers them.


Welcome to the wonderful world of Street Speak™. It converts sentences that you key in into the language spoken by street-smart hoodlums. They have different words for common terms, have one of the tiniest brains in all of Homo sapiens, in addition to having poor punctuation skills. Enjoy! E-mail authors at: LexySexy@aol.com
REMEMBER: No punctuation; in commonspeak.
Enter your statement (Spam to quit) : this program is stupid
DIS PROGRAM BE DUMB AS MY BUTT FUNGUS
Copyright (©) 1995 Matt Flahive and Lex Friedman, Inc.™
REMEMBER: No punctuation; in commonspeak.

Losing touch with the yoof of today? Give your speech an injection of streed cred, with *Street Speak*. Respect is, indeed, due.

The only other tiny little problem is that it helps to know a smattering of French. The author, ingenious though he might be, doesn't supply English documentation or, indeed, English menu options.

Nevertheless, even if you're a hardened Francophobe, you should be able to deduce that your humble copy of *SimpleText* now supports a dozen different colours, plus, if you examine the **Autre...** option, any others you care to define from the standard Apple colour wheel.

You'll also notice the new **Spécial** menu which enables you, among other things, to quickly check your document statistics (for example, number of characters, words and paragraphs), switch between open windows and even carry out **Find/Change** (**Chercher et Remplacer**) operations. Froid.

Street Speak

APPLICATION

Freeware

Dis utility be rather childish. Its main purpose is to convert normal speech to ma racetrack, know wud I'm sayin'? Us dink it's dumb as my butt fungus. Homeboys should speak properly if dey want respect from deir friends an' dog. Yo, dude, you follow what I'm sayin' here...?

If one really must use this modern 'street speak', one must learn to cope with its particularly peculiar idiom. If, for whatever reason, you do find yourself compelled to hold discussions about the intellectual capabilities of butt fungus (possibly to converse with your children), you may find this program useful. While it's all a bit of a laugh, it's exceedingly primitive and can't cope with punctuation or, indeed, the many ordinary English words that can be used both as nouns and verbs ('fire', for example).

Apparently, the full version, available from the authors, is capable of converting entire text files into street speak. And it won't cost you any papuh wid dem dead presidents on (money), which is fortunate, because it's crap (crap). MF

OVENWARE

Not a reference to the white heat of technology where the application was forged, but the low heat of an oven inside which the programmer should bake his head.

NOWARE

It doesn't work properly, it's hard to say who will find it useful, but it's being distributed on the off-chance that someone might be able to create a fix and and find a use for it. And if they do, would they please contact the author so that he or she can use it?

UNDERWARE

System Extensions whose purpose has long since been forgotten, but which furtle around in the background nibbling chunks out of your CPU time and doing inexplicable things with your RAM.

SPAREWARE

Utilities that do things you could do already, much more easily. Usually written by people who don't know any other Mac owners, and generally supplied complete with 3D interfaces, full-colour dialogues and a variety of Extension conflicts.

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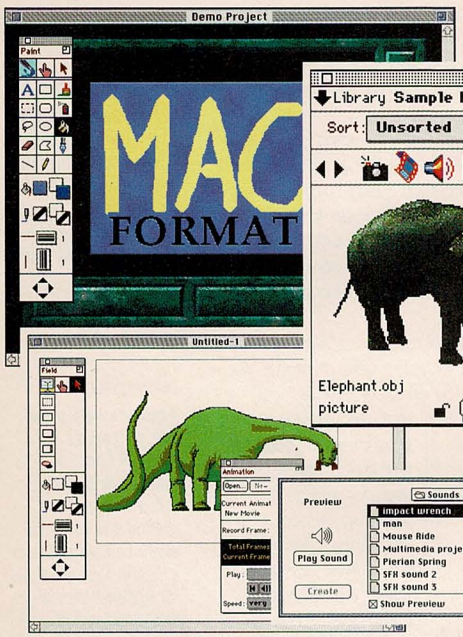
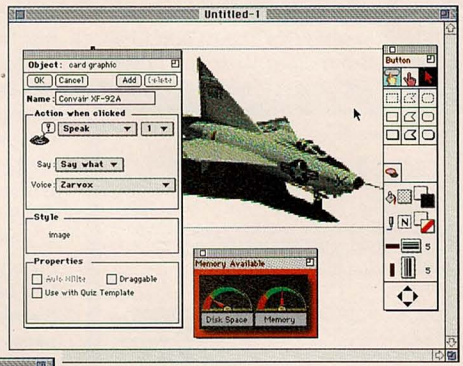
Digital Chisel 2.0



Digital Chisel scored 89% in our round-up of multimedia authoring tools in MACFORMAT 36. It's a deceptively easy way to create interactive multimedia presentations. Using a simple point-and-click interface, it enables you to integrate full-colour graphics, sound, animation and hypertext hot links.



Digital Chisel boasts built-in basic paint and draw tools, the ability to import or create animations, full control over text fonts and styles, sounds and even speech. It needs an LCIII with 4Mb of RAM (PowerMac with 8Mb recommended) and System 7.0 or later.

You won't find *Digital Chisel* in the shops, so take advantage of this special MACFORMAT offer now!

Price: £89
Order code: MCFDCH

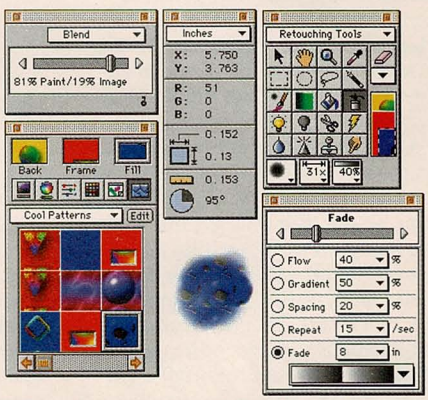
COLOR IT!™

Version 3.0.4

The latest version – exclusive

We gave away *Color It! 2.3.5* on MACFORMAT 31's Cover CD-ROM and Disk (if you missed it, see the opposite page to order a copy). Now we bring you the exclusive chance to buy the NEW *Color It! 3.0.4*, which gives you image-editing features on a par with those of the mighty industry standard, *Photoshop*. This latest version of *Color It!* offers new, powerful features, including:

- Fully native PowerPC version
- CMYK four-colour separation
- RGB channel editing
- Extrude and drop shadow filters
- User-defined Undo levels (up to 16)
- Levels and Curves filters
- Unsharp Masking filters
- Bezier Brush tool
- Kernel Brush tool



If *Photoshop* is beyond your budget, then the latest version of *Color It!* is a serious alternative.

- Crop tool
- Live filter previews
- Palettes combined to save screen space

... and much more.

Color It! version 3.0.2 rated a storming 88% in MACFORMAT 28, so don't miss out on this opportunity. This up-to-date version is available nowhere else in the UK, and *Color It! 3.0.4* is available from MACFORMAT for a limited period only. It can be yours for only £49.95, inclusive of delivery and VAT.

Price: £49.95
Order code: MCFCT3

MACFORMAT Back Issues Complete the set – only £5 each, including p&p.

ISSUE 28

September 1995

■ **On the disk:** *Catch The Buzz; Lobster; DragThing.*
■ **On the CD-ROM:** *Color It!, Dark Forces, Circle Elements* and *WorldWrite* demos; over 75 high-res clip photos.
■ **Inside:** Image editing, what those Extensions and Control Panels *do;* graphics tablets, PaperPort scanner and *Dark Forces* reviewed.

Order codes:
CD-ROM MFCD28
HD Disk MFHD28

ISSUE 29

October 1995

■ **On the disk:** Clip art, games and utilities; fonts.
■ **On the CD-ROM:** Sorry, the CD-ROM edition is no longer available.
■ **Inside:** Eye-catching black-and-white DTP; clip art collections; *KPT Vector Effects,* language learning software and multimedia encyclopaedias reviewed.

Order codes:
HD Disk MFHD29

ISSUE 30

November 1995

■ **On the disk:** *MacPipes; MacQubic; Gossamer; Do It All!* personal organiser.
■ **On the CD-ROM:** Sorry, the CD-ROM edition is no longer available.
■ **Inside:** Publishing on the Net and CD-ROM; QuickTime utilities; *Alone in the Dark; SmartSketch;* input devices – alternatives to the mouse.

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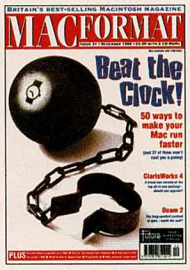

ISSUE 31

December 1995
Double-disc special!

■ **On two disks:** *Color It! 2.3.5* – full version; *Factory.*
■ **On two CD-ROMs:** Sorry, the CD-ROM edition is no longer available.
■ **Inside:** 50 ways to make your Mac run faster; *ClarisWorks 4; Doom 2; SoftWindows;* personal organisers; programming.

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HD Disk MFHD31

ISSUE 32

Christmas 1995
Free MacGamer supplement!

■ **On the disk:** *Pentominoes; Frog Xing; Xmas Lights, FindText 1.3* utilities.
■ **On the CD-ROM:** Sorry, the CD-ROM edition is no longer available.
■ **Inside:** Create great art on your Mac; the new range of PowerMacs; *PageMaker 6;* kids' multimedia.

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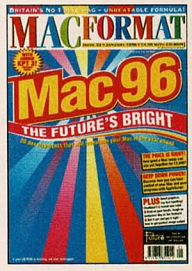

ISSUE 33

January 1996
Free alternative manual!

■ **On the disk:** *Eclipse 3; Altair 2; Gravity Balls 1; TextBrowser 1.1; Aaron.*
■ **On the CD-ROM:** *Doom; Descent; Voodoo Lounge;* education demos and more.
■ **Inside:** What's happening on the Mac in 1996; *KPT 3; Day of the Tentacle; Aladdin;* guide to buying a Mac setup.

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CD-ROM MFCD33
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ISSUE 34

February 1996

■ **On the disk:** *Disk Wizard; DOCMaker 4.1; SoundApp; ScreenShot; Symbionts.*
■ **On the CD-ROM:** *VIDI Presenter Pro 3.1* complete; *Infini-D 3; Amapi 2;* clip art.
■ **Inside:** New 3D graphics technology and software; storage systems; kids' multimedia; *ClarisImpact 2; Doom 2* tips; handling text files.

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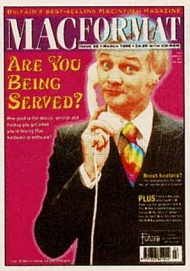

ISSUE 35

March 1996
Free DTP tips book!

■ **On the disk:** *Smoothie, Shatterball, NoteBook Maker, Diagonal* and *BeerStack.*
■ **On the CD-ROM:** *Fractal Design Painter 4, Klik & Play, Code Warrior Lite* complete.
■ **Inside:** Mac service & backup assessed; Natural Media; *PageMill;* foreign file formats; *Marathon 2.*

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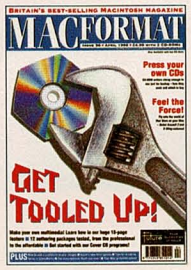
HD Disk MFHD35



ISSUE 36

April 1996
Double-disc special!

■ **On two disks:** Multimedia suite, including *ProView.*
■ **On two CD-ROMs:** *Apple Media Tool* plus demos of 8 authoring packages; *F/A-18 2.0; HoTMetaL 2; 3d-Active.*
■ **Inside:** Create your own multimedia; CD writers; *Rebel Assault 2; Lightning-Draw GX;* 3D clip art.

Order codes:
CD-ROM MFCD36
HD Disk MFHD36

ISSUE 37

May 1996
Free MacGamer supplement!

■ **On the disk:** Guide to Mac upgrades; *Quark* game; *SimpleBackup; Fly Swatter.*
■ **On the CD-ROM:** Interactive guide to upgrading your Mac; *Full Throttle, InfoGenie* demos.
■ **Inside:** Giant fold-out Mac family tree; Mac upgrades; *FileMaker 3; Illustrator 6.*

Order codes:
CD-ROM MFCD37
HD Disk MFHD37

ISSUE 38

June 1996

■ **On the disk:** Print utilities; freeware fonts; *Flippers; Biorhythms; Munchies.*
■ **On the CD-ROM:** *ClarisWorks 4.0 updater, Live Picture; X-Wing; Ice & Fire; World History* demos.
■ **Inside:** Perfect printing made easy; colour printers reviewed; *Live Picture 2.5; xRes 2.0; Bryce 2.*

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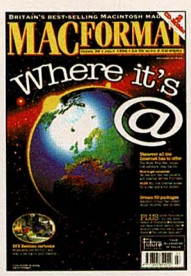

ISSUE 39

July 1996
Double-CD special!

■ **On the disk:** *Skittles* game; *Digital Address Book*
■ **On two CD-ROMs:** Internet essentials; official System 7.5.3 update; graphics spectacular; Claris suite; *Afterlife*
■ **Inside:** Discover the Internet; *Extreme 3D, Ray Dream Studio, PhotoDeluxe* reviewed; literacy multimedia

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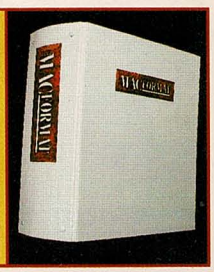

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Wing Commander IV

The big-budget PC extravaganzas are on their way to a Mac near you. Mac gamers are at last being taken seriously, but do you really want *Wing Commander IV?*

PREVIOUSLY

To see how the previous installments of Origin's $10 million series fared, check out the review of *Super Wing Commander* in MACFORMAT 25 and the test of *Wing Commander III* in MACFORMAT 32.

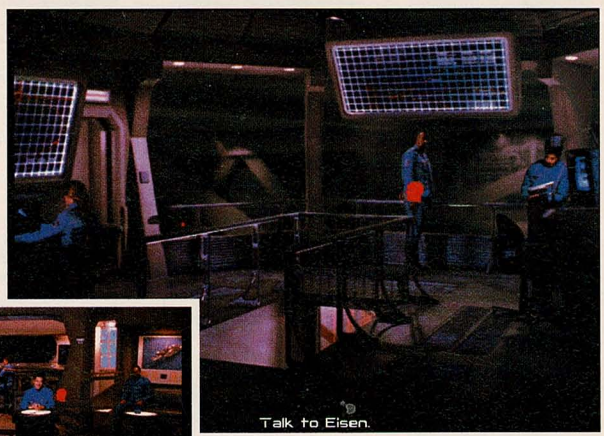
TOP TIP

Only save your game position if you complete all your mission objectives. That way, you'll progress through the game with a perfect score (and happy commanders). If you mess up at any stage, simply reload the last perfect stage.

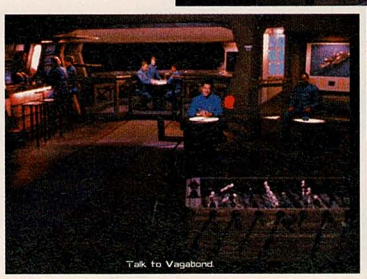
Many of America's leading games makers recently gathered for the first Computer Games Development Conference. One of the subjects they discussed was the perennial question of story versus gameplay. The worrying conclusion (reached by an amazing 95% of the delegates) was that story is more important, because without it 'games are just thumb candy.'

Now is not the time to get into long drawn out theories about why that conclusion is wholly wrong (although we could point out the considerable lack of story in both *Doom II* and *Marathon* – the two most popular games available for the Mac), but that the decision was made at all certainly goes part of the way to explaining the phenomenon of the 'interactive movie' and its latest incarnation, *Wing Commander IV.*

Wing Commander is basically a flying shoot-'em-up padded out (on to an incredible six CDs!) with the videotaped acting talents of Mark Hamill, Malcom McDowell and, oh, that portly bloke who played the bully in the *Back to the Future* movies *[Thomas F Wilson, actually – Ed]*. You must complete your flying missions while you're in shooter mode to advance the story (told by a series of video clips) and, inevitably, save the world/universe as we know it.



Talking to Eisen gives you the opportunity to marvel at the QuickTime animation but ultimately it won't help you one little bit.



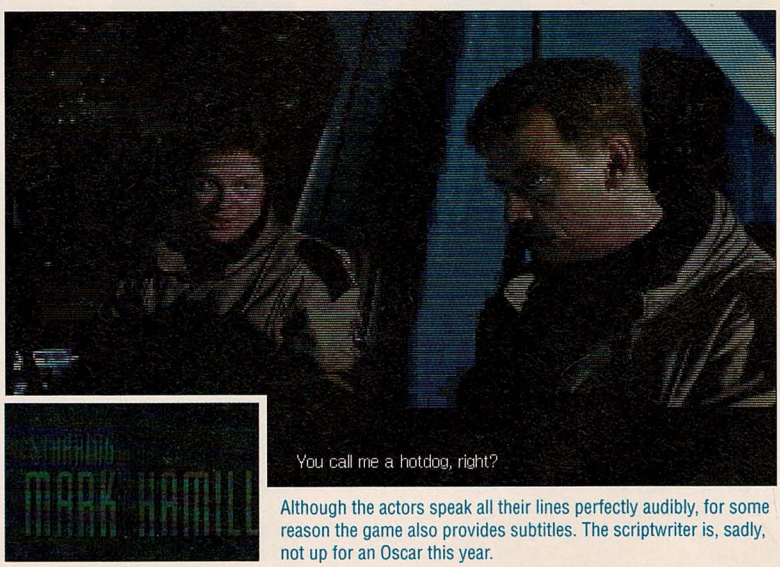
The floating head mouse pointer shows you which characters are available for a chat.

Your character is Colonel Christopher Blair (played by Hamill), a veteran of the previous *Wing Commander* adventures (see the 'Previously' margin note) and humanity's finest fighter pilot. After several years of semi-retirement in the Space Corps reserves, Blair is recommissioned and faced with probably his hardest mission yet – the elimination of the marauding (and as yet unknown) forces causing wanton destruction at the very edge of the galaxy.

Although the video sections do offer some point-and-click gameplay, the piloting sections provide most of the fun. Each flying mission is different. Some simply involve finding and escorting a Space Corps convoy, while others require you to beat off enemy attacks on cargo convoys, and a few have much more of a search-and-destroy flavour.

Although the game isn't as complicated as a full-blown flight simulator (the main controls are simply speed up, speed down and four direction keys), the action does take place in 3D space and is often quite difficult to judge. You also have the added complication of commanding your escorting wingman (usually a junior pilot) and keeping him out of trouble.

Looking at the video clips, although perhaps not the cast list, you can see



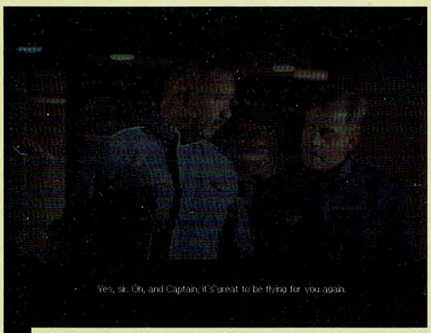
Although the actors speak all their lines perfectly audibly, for some reason the game also provides subtitles. The scriptwriter is, sadly, not up for an Oscar this year.

CONTROL FREAK

The inevitable result of crossing a flight simulator with a shoot-'em-up with a film is a game with far too many controls. *Wing Commander* would almost certainly benefit from a joystick and a photographic memory for keyboard shortcuts. If you like your gaming simple and relaxing, the (common commands only) Keyboard Command screen will send you running in the opposite direction.

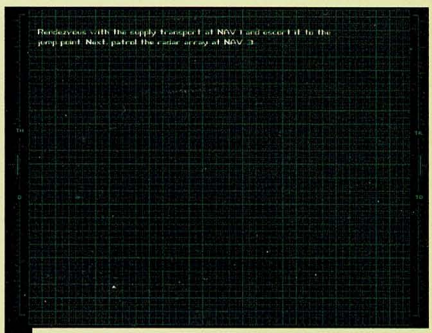
COME ON, CUT TO THE CHASE

Video cut-scenes and flashy intros aside, computer games must surely still be about gameplay. What with all the expensive added extras, it's easy to forget that *Wing Commander* is basically a 3D shoot-'em-up cum flight simulator with a variety of mission objectives. For example, on some occasions your commanders will ask you to escort a transport ship through enemy lines; on others you may have to conduct a search-and-destroy operation on the local baddy base. But, whatever's up, the basic sequence of play goes something like this...

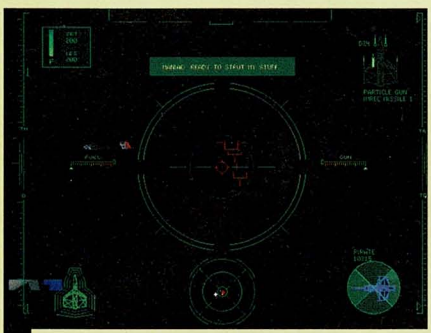


1 Listen carefully, Colonel Blair. Your commander will give you your mission objective with smiles or frowns, depending on how well you did last time.

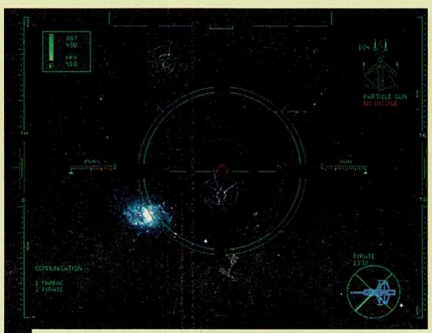
2 Once you're all genned up, you walk to the flight deck. You don't have the option to do anything else, so this isn't the most demanding bit of gameplay.



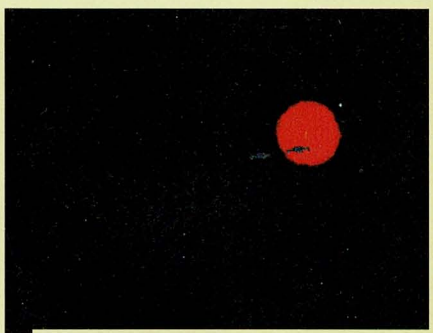
3 When you're snugly inside your cockpit, with the furry dice adjusted, it's time to be briefed. Again. Actually this bit just disguises a hefty load from the CD.



4 After a safe autopilot take-off from the ship, it's time to engage the enemy. The radar scope shows you the positions of friendly and enemy craft.



5 Your ship comes with missiles and a variety of laser cannons, which can be adjusted before take-off. But you'll find yourself zapped fairly quickly at first.

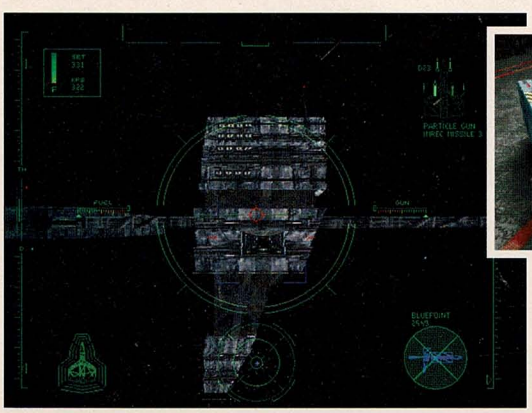


6 If your mission goes successfully, you and your wingman can fly off hand-in-hand into a sunset. Well, back to base for another mission, at least.

what happened to the $10 million spent on the game. Instead of filming the actors in front of a blue screen and then rendering the scenery on a computer, *Wing Commander's* developers used specially constructed sets, props and other related paraphernalia. It's a pity this artistic commitment did not extend to the linking of game to video. In *Angel Devoid* (MACFORMAT 37, 84%) the video is linked in seamlessly, but in *Wing Commander* the transitions are jumpy, to say the least.

And if we're talking money, movies and quality, $10 million would have bought you both *Shallow Grave* and *Trainspotting* (difficult choice, any-one?). One of the major mysteries of *Wing Commander* is why all that cash was spent on film-makers, when it's ended up with a storyline as lame and clichéd as any old *Space Invaders* effort. If more of that enormous budget had found its way into Mr Gameplay's back pocket, you might be looking at a game that was a bit more fun to – gasp! – *play* than it is to look at.

When you've waded through the extraneous decoration on *Wing Commander,* you'll find an above average (but not brilliant) shoot-'em-up struggling for air. Whether you find its movie pretensions interesting or eventually (and more likely) boring and obstructive is a matter of personal taste. To me, though, good computer games are exactly what American developers seem to hate – escapist thumb candy – and the idea of games as art is a pretence that suits people too embarrassed to admit they enjoy a bit of mindless gaming. Grow up, America, please. **JAMES ASHTON**



(Left) One of your early missions is to fly to a distant space station and land on it. (Above) Beautiful but ultimately useless rendered scenes litter *Wing Commander IV.*

WING COMMANDER IV

Price: around £55. **Out:** now.
Requires: Quadra or better, System 7.0 or later, 12Mb of free RAM, 256- colour display, double-speed CD-ROM drive, 22Mb hard disk space.
Contact: Electronic Arts on 01753 549442.

GRAPHICS 80%
Good but surprisingly lacking in polish. The video clips aren't blended seamlessly and the game screen is a bit dull.

SOUND 85%
Excellent use of the Dolby Surround system for the crash, bang, explode special effects.

GAMEPLAY 70%
A lot of gloss over a fairly simplistic and not terribly engaging flight simulator.

MACFORMAT RATING 75%

GONE TO ACTOR HEAVEN

Interactive movies (or computer games, as they used to be known) are becoming an increasingly important area of employment for Hollywood actors. Along with Mark Hamill (who has been a bit quiet since the *Star Wars* trilogy) and Malcolm McDowell, ex-Bond villain Christopher Walken has been getting in on the act.

As mankind marches bodly into the future, the naming of fighter aircraft sadly fails to keep pace.

The Dame was Loaded

Awful name. Awful adverts. The producers of *The Dame was Loaded* seem determined to stifle it at birth, but perhaps it can escape their bungling grasp.

Have you seen that advert? Dreadful, isn't it? You have to wonder about what advertising producers are thinking sometimes...

'We've got a good little adventure game here, Piers. It's set in 1940s America and it's about a private detective. What image shall we use?'

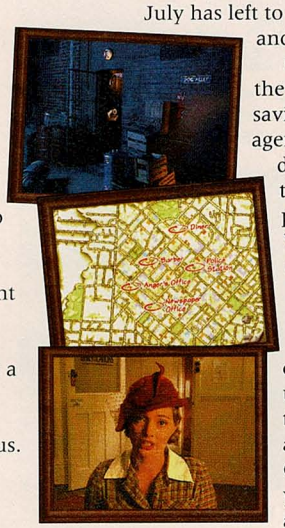
'We could make it a suspenders and stockings shot. With a 1940s Chicago feel to it, obviously.'

'Brilliant, Piers. What about that solid fuel account we're doing?'

'What about a stockings and suspenders shot? With a home-heating, smokeless-fuel feel to it, obviously.'

'Fantastic, you're a genius. Pass the Perrier.'

Well, anyway, *The Dame was Loaded*. Dodgy name, terrible advertising; what's the game like? As we've already heard, it's an adventure game. You play a washed-up, worn-down, poverty-stricken private investigator. With your alcohol problem under control and your trenchcoat back from the dry cleaners, it's time to get on with the case that might just keep your head above the financial water line. The beautiful Carol Klein has come to you for help because her brother, Dan, has gone missing. Find him in the four days July has left to offer, or face eviction and bankruptcy.



The town map (middle) acts as your navigator between different locations.

Once you've got over the initial shock of world-saving not being on the agenda, you might be a bit disappointed to find that the game is basically a point-and-click effort. You use the mouse to scan over game scenes looking for 'hot spots', which are items to pick up, things for your character to remark upon or people to talk to (which, incidentally, are the easiest to spot). Game scenes such as your office, the barber's and the Police Station are linked by QuickTime video clips, and characters deliver their replies to your questions via filmed shorts.

It would be unfair to criticise *The Dame was Loaded* for lack of originality, though. The game programmers have taken an established format and used it to produce a very slick piece of gaming. For instance, the inventory system you use for storing items you find during the game, and for your detective notes, is simplicity itself. Using items is a matter of dragging them onto the appropriate place on the screen, and interaction with other characters is made simple by an active list of relevant conversation topics. As far as gameplay goes, *The Dame was Loaded* achieves the rarest, most sacred objectives of all games – it is almost immediately accessible, and mechanically very easy to play.

On top of this, time and effort seems to have been spent on the script, the actors and the way the computer uses its wealth of recorded media. With games of this type it's easy to impress with long video clips, and then frustrate by repeating them when you back-track or repeat an action. *The Dame was Loaded* cleverly avoids this, providing either a precis clip or new and shorter material.

The script is a well-written, tongue-in-cheek take on the Film Noir gangster movies of 1940s and '50s Hollywood. The intermittent, semi-confessional commentary given by your character is a perfect mix of Bogart *(The Big Sleep)*, Harrison Ford *(Blade Runner)* and Leslie Nielsen *(Police Squad)*. The performances from the rest of the cast (40 or so) are the right side of cheesy, and the entire game has a great feeling of levity.

Ignore the name, and ignore the adverts. *The Dame was Loaded* doesn't smash any new frontiers, but it's well put together, challenging, and fun to play. It comes on two CD-ROMs and should keep you interested long after most of its less lighthearted counterparts have palled.

JAMES ASHTON

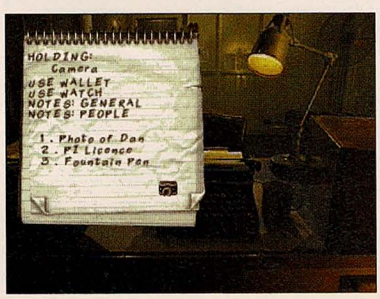
This is your mate at the Police Station. Give him a doughnut if you want any serious information.

This is the missing Dan Klein. You'll soon find out that he uses an alias, though. Hmm, mysterious.

TOP-SHELF GAMING?

Despite its name and dodgy advertising, there is nothing very risqué in *The Dame was Loaded*. In a MACFORMAT survey of nine morally sensitive grandmothers, seven impressionable youngsters and five assorted Mary Whitehouse supporters, none was corrupted, depraved or permanently damaged in any way. A few had a good time, but we couldn't help that.

When you get in to the drinking club, play a round of poker. You'll get good information and may even win some cash.



The animations will run at full size on a PowerMac, not that it makes much difference to the game.

THE DAME WAS LOADED

Price: £39.99. **Out:** now
Requires: LCIII or better, System 7.1 or later, 8Mb of RAM, 256 colours, double-speed CD-ROM drive.
Contact: Philips Media on 0171 911 3000.

GRAPHICS 80%
Nothing ground-breaking, but the QuickTime video and stills are integrated well and make a good playing interface.

SOUND 81%
The perfect stereo QuickTime video enhances the well-written and slightly tongue-in-cheek script.

GAMEPLAY 80%
Serious adventure gamers will find nothing too new here, but it's all put together well and avoids annoying repetition. Definitely worth investigation.

MACFORMAT RATING 81%

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Secrets of the Luxor

Forget the riddle of the Sphinx – this is more like the curse of Tutankhamen. Dave Golder discovers what it's like to be Indiana Jones in slow motion...

Hit or miss? You can decide with the *Luxor* demo on the Cover CD

On the box cover for *Secrets of the Luxor* there's a quotation from Rand and Robyn Miller, creators of the world-famous adventure *Myst:* 'This is certainly the most "*Myst*-like" experience we've had since *Myst* itself.' Presumably Rand 'n' Rob didn't get to experience much between *Myst* and *Luxor.* Being stuck in a lift with a flatulent OAP during a power cut would probably be a more *Myst*-like experience.

Luxor is no *Myst.* Sure, it's in the same genre, a fantasy/science fiction adventure with state-of-the-art 3D images and live motion video. But in just about every department – graphics, puzzles, sound, story and interface – it's more reminiscent of some forgettable Amiga or Atari ST point-and-clicker from six years back, after a bit of a CD-ROM makeover.

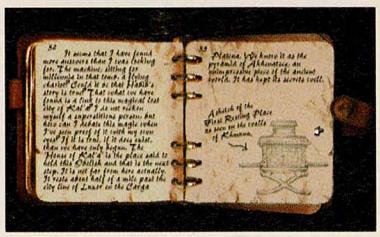
As the game progresses, you are flung into a future world to face a mad megalomaniac. And that, of course, is the worst kind.

The plot has you as a kind of Indiana Jones on Mogadon trying to unearth the secrets of a tomb you've uncovered beneath the Luxor pyramid. But before the game begins, you discover an ancient machine that seems to be built of materials so far ahead of their time, they haven't been invented in the 20th century. Unfortunately, the US government steps in and sends soldiers to guard the site while their experts continue the investigation, pushing you to one side and nabbing the device. Enter the mysterious Doctor Osiris, who may or may not be on your side; he does, however, provide you with the means to break in to the site and try to solve the riddle of Luxor before those blundering fools from the government ruin everything...

The plot has you as a kind of Indiana Jones on Mogadon trying to unearth the secrets of a tomb

So begins, um, a lot of wandering about and eventually (if your brain hasn't leaked out of your ears by then) a confrontation 300 years into the future with a madman who wants to blow up the sun...

Never judge a book by its cover, and never judge an adventure game by its manual. If you're put off by manuals the size of the Tokyo phone book,



You've got 76 pages of this to plough through if you want to discover all the Luxor's mysteries.

then *Luxor's* looks immediately appealing at a mere 13 pages long. With VERY BIG TYPE. But don't be fooled. The first thing you have to do when you enter the game is read an appallingly-written 76-page journal which fills you in on the plot in the most tedious fashion imaginable. Ho hum. When you get into the game and have to work out half the controls yourself – while trying to interpret what the cursor's up to – you'll wish that perhaps the manual had been a little bit more informative.

There is also a rather rude section in the manual, informing you that the game works perfectly and any technical faults you may encounter must be your mistake. Oh yeah? So how come every time you use the portable video player the game crashes when you try to quit out of it? And why does the VR headset refuse to work in some rooms? After running *Luxor* on both a Quadra and a Power Mac, this hardly inspires confidence in the game.

Wondrous wandering

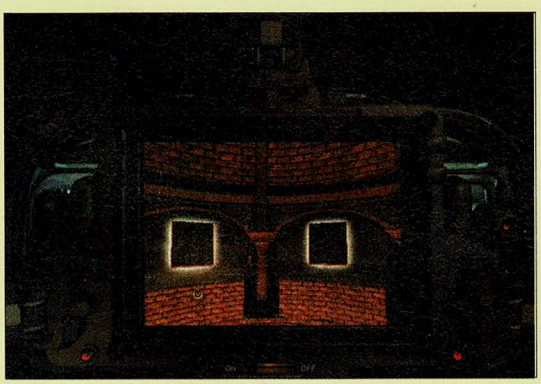
The gameplay mainly consists of wandering around, checking out hieroglyphics in one room, then schlepping through another eight rooms before you find the puzzles they're actually the clues for. When you do get a machine to work or a lever to move, the door it opens or booby trap it disarms is invariably in yet another part of the labyrinth. It's rare that you immediately get to see the results of your actions. This is very frustrating and makes for a needlessly long-winded game.

There are occasional self-contained logic puzzles which reward the effort you put in with some new graphical or aural wondrousness. In fact the graphics are what just about make

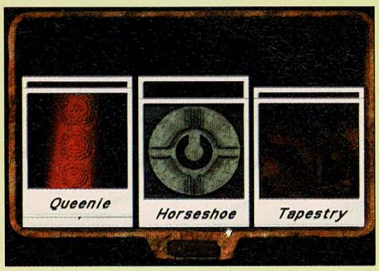
This strange vehicle is at the heart of the quest. Could it have been made by ancient Egyptians?

GIMME THAT GIMMICKRY

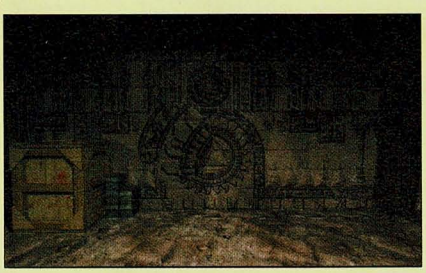
Every game needs its gimmicks, so that many years into the future people will go, 'Oh yeah – that was the one with the...'. Here are just a few attempts that *Luxor* makes to be memorable...



A virtual reality headset, apparently. Except that it doesn't enable you to eat wireframe apples, or see a disembodied hand grab geometric shapes. Nope, it enables you to 'see things you otherwise might not.' Not VR at all, really. So you strap it on in every room, wait an age for it to scan, then get told 'Too limited space to work' or the thing doesn't work at all with no reason given. When it does work it makes important things (like hidden doors) glow.



There are hieroglyphics everywhere in *Luxor,* and any of them might be clues to solving puzzles. So to save you the strain of copying them down you can photograph them instead. How do you know what to photograph? Simple, they're the hieroglyphics that are a bit less fuzzy than the rest... of course!



The magnifying glass magnifies areas of the screen so that fuzzy hieroglyphics look even more fuzzy...

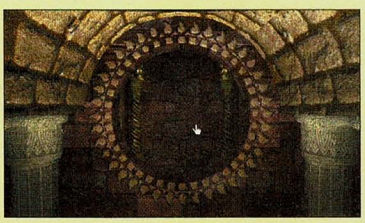
TRY IT, YOU NEVER KNOW

Here's a typical piece of puzzle solving from early on in *Luxor*. What do *you* think?

Hmm, there's something interesting at the other end of this room. Let's go that way. Oh dear, I've been crushed by the roof. Must be some way to switch that off. Better have a wander around.

(Some time and a few puzzles later...) Ah, there's a wheel-type thing in another part of the pyramid completely. I guess I have to find the right combination. Better have another wander around and see if we can find any clues...

Hmm, this Queen's head looks interesting. A-ha! Her head-dress moves up to reveal some signs pretty much like the signs on the wheel. I'll take a photo. Oh dear, I've been killed by a poisoned dart. Wonder what the point of that was?



Right, I've moved the wheel so that the signs on the Queen's head are in line, but... um, nothing. Sod this wandering around... Might as well just try all the combinations – it'll be quicker. A-ha, that's done it.

Ah, a lever. Let's pull it. Hmm, a grinding sound – wonder what that was? Nothing round here seems to have changed. Let's pull it again. Hmm, still nothing. Maybe it was a secret door somewhere else in the labyrinth. Ah well, off we go a-wandering again.

(Some time later...) That boobytrap – wonder if that lever disarmed it? Squelch! Apparently not. Perhaps I should have pulled it only once... Maybe we should go back and pull it again. Or maybe I'll make a cup of tea instead. Quit.

playing *Luxor* worthwhile – while the gameplay plods along on a level, at least the scope of the graphics keeps on coming up trumps, introducing ever more elaborate, intriguing and expansive settings. You can't deny that the game aims for scope on a big scale, but even as it attempts to be cataclysmic and apocalyptic, the stodgy gameplay robs *Luxor* of its momentum, so that the initial 'wow' factor seeps away.

And where's the interaction? For great swathes of the time you're on your own; when you do get to meet other characters, they're hardly the most exciting people to engage in verbal battle. Rather they're there to provide more clues, buried unsubtly in their overlong speeches.

Even getting to your inventory is boringly slow thanks to the awkward controls. The cursor does all sorts of odd things, so that it's difficult to work out whether a sudden pointing finger at a blank wall is something you should be following up. A click to the left won't always point you left; just as often it turns you around completely. Disorientation, it seems, is the price we pay for gorgeous 3D graphics – the good old days of North, East, South and West have been sacrificed, as drawing all those (pointless) walls in glorious Renderama would prove too memory-hungry.

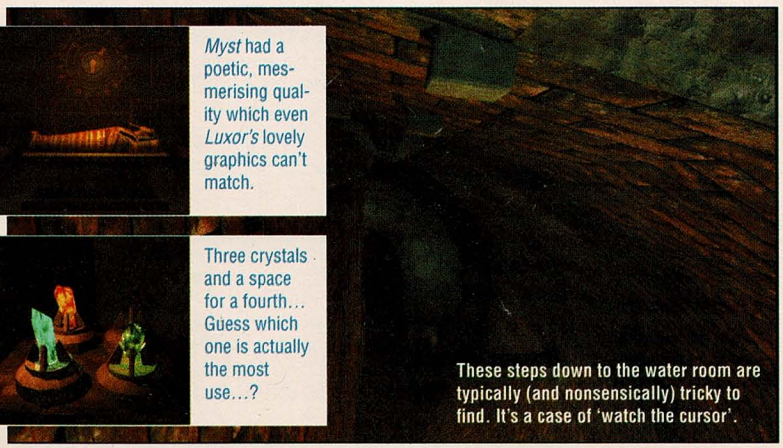
The awkward controls don't help matters much. Even getting to your inventory is boringly slow

This is typical of a game that, despite its stunning graphics and pretensions, is frankly so rough around the edges it'll put you off unless you're the most determined adventure gamer. Even the graphics are a let-down at times; while the 3D rendered rooms are often impressive, both in terms of design and execution, the video clips are pretty dire and the animation is dodgy.

Humourless, lacking in variety and deadly slow, *Luxor* looks sumptuous but there's little to impress besides the mise-en-scene. *Myst* may have been a great crossover game that got more than just adventure fans excited, but it's hard to imagine you'll get excited about this. You just don't like to imagine how they got that original quotation out of Rand 'n' Rob. **MF**

Myst had a poetic, mesmerising quality which even *Luxor's* lovely graphics can't match.

Three crystals and a space for a fourth... Guess which one is actually the most use...?



These steps down to the water room are typically (and nonsensically) tricky to find. It's a case of 'watch the cursor'.

SECRETS OF THE LUXOR

Price: £76.38. **Out:** now.
Requires: LC II or better, System 7, 5Mb free RAM, 13-inch, 256-colour screen, double-speed CD-ROM drive.
Contact: Principal on 01706 832000.

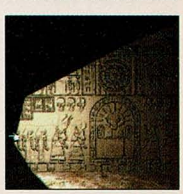
GRAPHICS 80%
Incredibly lush and detailed, though strangely lacking in atmosphere, and the motion video bits jar horribly.

SOUND 75%
A functionally eerie aural backdrop that does the job, but rarely leaps out from your speakers.

GAMEPLAY 47%
Not enough character interaction, humdrum puzzles that barely reward all the wandering around that's necessary and, generally, not enough going on.

MACFORMAT RATING 53%

GORGEOUS!
If you're a lover of rich, detailed graphics but don't want to spend time solving puzzles, treat yourself to the *Myst Screen Saver*. It's yours on the Cover CD this issue.



The clues to operating the fountain (top) or disarming the booby traps (bottom) could be hidden in any of the numerous hieroglyphics (middle).

Shivers

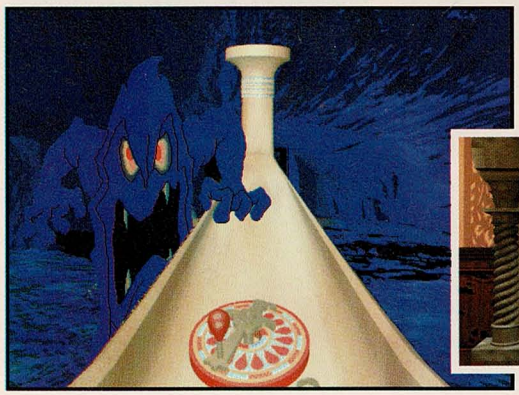
Stuck in a haunted museum with only your trusty Mac to save you, will you solve the puzzles and capture the evil Ixupi, or will you end up dead... of boredom?

Shivers features some astounding rendered 3D graphics that give you the feeling of 'being there'.

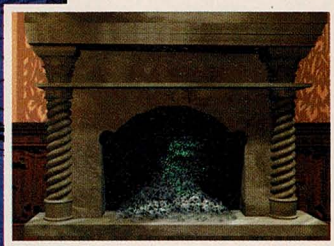
The Mac school of game design breeds a strange kind of graduate. Occasionally an odd-ball programmer will drop out of Mac college, with few prospects and a string of F grades under his belt, only to release a title such as *Marathon* and become a millionaire overnight.

But less adventurous, and more traditional, paths lie in the exploitation of the CD-ROM, a medium that enables you to thrust huge amounts of graphical data into a games player's face. Sierra, the creator of *Shivers*, has opted for this traditional, safe, career path. The CD comes equipped with wonderful, rendered, atmospheric scenes; hundreds of spooky, creepy samples; and gameplay that follows the tried-and-tested click, move, click maxim. Oh, and a thick manual that explains how to do the first part of the game, then leaves you in the lurch from there on in. There's also a CD sleeve that makes no reference to Mac installation or requirements whatsoever (curse those PC-owning fools).

The early plot resembles an '80s US teen-horror flick. Locked in the grounds of Windlenot Museum by your 'best friends' (who, no doubt, subsequently leave just in time to be picked off by an axe-wielding lunatic, leaving only the God-fearing virgin blonde to survive), you have to roam the grounds searching for the ten evil Ixupi – blue ghosties who resemble *Scooby Doo* rejects.

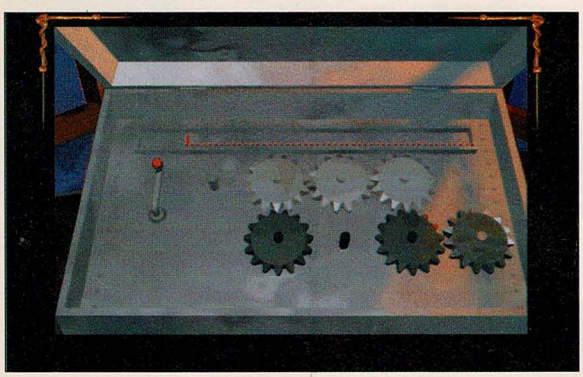


Your first visit by the Ixupi occurs in the water when you're attacked by this blue ghoul. Later, Ixupi give their presence away with a shimmering green light.

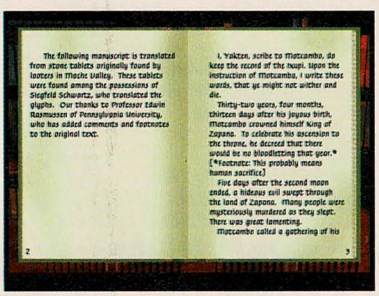


Pre-Rendered Beauty

If you like adventure games but think that *Shivers*, although beautifully rendered, lacks gameplay, you could try out *Myst*. Reviewed back in MacFormat 9, it got a whopping 95%, and is a pleasing combination of lush graphics and engrossing gameplay. And if you get stuck, you can even read the complete solution in MacFormat 20, 21 and 22.



Early puzzles stretch from simple pick up and drop (the rearrangement of these cogs) to search and replace (match the images on the segments with those scattered around the museum grounds). Later puzzles are more complicated (rotate the tiles to complete the pattern).



The following manuscript is translated from stone tablets originally found by looters in Mochc Valley. These tablets were found among the possessions of Siegfeld Schwartz, who translated the glyphs. Our thanks to Professor Edwin Rasmussen of Pennsylvania University, who has added comments and footnotes to the original text.

I, Yaktzen, scribe to Motcamba, do keep the record of the Ixupi, upon the instruction of Motcamba, I write these words, that ye might not wither and die.

Thirty-two years, four months, thirteen days after his joyous birth, Motcamba crowned himself King of Zapano. To celebrate his ascension to the throne, he decreed that there would be no bloodletting that year.* (*Footnote: This probably means human sacrifice)

Five days after the second moon ended, a hideous evil swept through the land of Zapano. Many people were mysteriously murdered as they slept. There was great lamenting.

Motcamba called a gathering of his

Reading through page after page of laborious tome is often necessary to find essential clues.

Navigation through the museum is a simple case of either clicking where you want to go, or upon objects in the vain hope they'll reveal a clue, a talisman segment, or an Ixupi spirit. Most clues come in the form of lengthy tomes waffling on about South American natives, Egyptian hieroglyphics, or other spiritual, at-one-with-nature, kind of things. But, don't expect advice to jump out at you, because within each clue perhaps only a couple of lines of the text will be of any assistance.

You can progress further by solving the puzzles scattered around the museum. These range from the simple (trial and error) to the insanely difficult (such as the Solitaire game where you have to finish with a piece in the centre of the board). However, many puzzles have little in the way of information to assist you in your quest, and thus rely upon you working them out for yourself, simply by playing around with knobs and things, or by spending hours entering every possible combination until something clicks.

This is *Shivers'* main irritation. Certainly the game looks stunning (although this pre-rendered malarkey – however beautiful – always pales against a truly interactive environment such as you'll find in *Marathon* or *Doom*), but everything is just so stagnant. For example, once you've discovered a clue, you've then got to backtrack to put your discovery in motion. This involves numerous delays while the next image is loaded off the CD or you take the wrong turn, for instance. The rewards simply aren't worth the effort.

In addition, the Mac interface is completely ignored. This might be acceptable if you were trying to create the pretence of a computer-free atmosphere, but when the **Save** option in the menu bar is dimmed because the game requires you to click on the **Option** icon (an egg-shaped thing), and then select **Save,** it just becomes annoying.

In essence, *Shivers* is an atmospheric, complicated, pre-rendered romp, providing hours of sustenance if you're prepared to endure the inevitable brick walls that will bar your progression. Entertaining, however, it isn't.

Nick Harper

Shivers

Price: £44.99. **Out:** now.
Requires: colour Mac, 8Mb of free RAM, System 6.07 or later, CD-ROM drive (double speed recommended).
Contact: Sierra on 01734 303322.

Graphics 93%
Like a Rembrandt to look at, but oh so slow in motion.

Sound 82%
Turn off the lights, put on your headphones and get spooked... sort of.

Gameplay 56%
People who iron creases in their jeans will love it. Everyone else, however...

MacFormat Rating 68%

Free reader ads

If you need it, chances are someone's selling it. Fulfil your heart's desire (well, probably!) – buy your Mac kit here...

HARDWARE FOR SALE

■ **Quadra 610** 8/160 CD300i, light home use, complete with manuals, System 7.1, CPU only, for sale due to upgrade – £600 ono. David ☎ 01757 700704

■ **LC 10/250,** CD drive, 12-inch colour monitor, keyboard, mouse, *MacWrite II, MacWrite Pro, ClarisWorks, MS Works, After Dark,* System 7.5.1, stereo speakers, many extras, bargain – £495. Philip ☎ 01829 782559

■ **IBM internal hard drive,** 540Mb, with System 7.5 loaded, hardly used, less than a year old – £110 ono. John ☎ 01705 671330

■ **LCIII 8/160,** 14-inch colour monitor, keyboard, mouse, double-speed CD-ROM drive – £750. Paul ☎ 0181 461 4299

■ **Performa 6200** 8/800 CD, 15-inch monitor, keyboard, mouse, 17 CD-ROMs, one month old, Apple StyleWriter, selling because emigrating, excellent condition, modem included – £1,700 ono. Bruce ☎ 01348 873302

■ **LCIII 8/80,** 14-inch monitor, keyboard, mouse, plus Apple Power CD – £600. Keighly, West Yorkshire ☎ 01535 645333

■ **128Mb Wave optical drive** with disks, excellent condition – £200 ono. David, Croydon ☎0860 182778

■ **PowerBook 520** 4/240, as new, with case – £750 or part exchange for Performa 5200/5300; Duo 210 4/80, needs new keyboard – £300 ono. Robert ☎ 01224 635173

■ **LC 10/40,** with extended keyboard, mouse, lacks monitor, original boxes, manuals, VGC – £250. ☎ 01992 575854

■ **Performa 600CD** 8/80, colour monitor, keyboard, mouse, System 7.5, various CDs – offers please. ☎ 01704 563353

■ **Quadra 840AV** 8/100CD, 13-inch Apple RGB monitor, keyboard, mouse, microphone – £1,600 ono. Gareth ☎ 01203 679935 (eves)

■ **Performa 5200** CD TV, four months old, cost £1,737 – sell £1,100; answer machine, fax-modem, 800Mb hard drive, 8Mb RAM, bargain sale, loads of software. Twickenham ☎ 0181 898 1413

■ **Toner cartridge,** HP92275A for Personal LaserWriter, new, boxed. ☎ 0181 424 2122

■ **Quadra 610,** upgraded PowerPC on daughterboard – equals 6100/60 – 8/250, CD-ROM, System 7.5.3, *RAM Doubler, ClarisWorks 4.03,* games – £900. Carlo ☎ 0171 937 0489

■ **Power Macintosh 7500/100** 24/500, quad-speed CD-ROM, keyboard, immaculate condition, boxed, with manuals – £1,750 or £1,850 with slightly damaged StudioVision monitor; StyleWriter 2200 – £230. ☎ 0191 273 6687

■ **5.25-inch optical disks,** 1,024 bytes per sector, used once for archive, ten available, as a lot – £250; RasterOps 24x LTV NuBus card, 24-bit video, up to 21-inch, screens and frame grabbing from video, hardly used – £499. Bath ☎ 01225 319662

■ **Message Pad 120 MkII,** 2Mb RAM card, fax-modem, software, case and mains adaptor – £350; 44Mb SyQuest drive and four carts – £150. Fitz ☎ 0171 240 7100 (days) or 01438 820887 (eves)

■ **Performa 450** 4/160, Performa Plus monitor, keyboard, mouse, external CD 300e with *ClarisWorks* and other software, all boxed, with manuals, 18 months old – £700 ono. ☎ 01625 431536

■ **Mac 630** 8/350 CD, CPU, boxed, has new manuals – offers around £500. ☎ 01926 335535 (after 7pm)

■ **Performa 450** 4/120, keyboard, mouse, monitor, System 7.1, still with over 12 months warranty – £600 ono. Pete ☎ 0171 482 5948 (eves)

■ **Performa 460** 8/160, speedy 33MHz processor, System 7.5, *ClarisWorks 4* and more, Internet software included (modem needed), Performa Plus 14-inch monitor, excellent condition – £900. Ben ☎ 0116 271 5538 or **hef@dmo.ac.uk**

■ **Apple CD 300+** external, SCSI cable, terminator, boxed – £120; Logitech ScanMan hand-held b&w scanner and *CatchWord Pro OCR* – £200. ☎ 0171 792 0374

■ **Performa 5200** 8/500, quad-speed CD-ROM drive, *ClarisWorks,* plus other software and US Robotics Mac&Fax 28,800 modem, nine months old, package – £1,300.☎ 0131 477 4847

■ **LCII 8/80** with FPU, monitor, keyboard, mouse, System 7, *ClarisWorks,* original software, discs, manuals and much more, light use only – £500. Andy ☎ 01706 624326

■ **Personal LaserWriter 320,** 300dpi, A4 PostScript Level 2, b&w printer, boxed, manuals, as new – £400. John ☎ 0171 388 8143

■ **Quadra 610** 8/160CD, CPU only, may suit student or researcher, very reasonable price. Robert ☎ 0181 848 8989 ex 5867

■ **LC 475** 8/160, System 7.5, many extras, monitor, keyboard, mouse – £625; also Apple Colour StyleWriter Pro plus refills – £250 ono. South London ☎ 0181 402 0511

■ **Mac SE 4/80,** Ethernet card, keyboard, mouse, no floppy, hence £120. Alyn ☎ 01784 880677

■ **CD-ROM (NEC),** external double-speed, 4 months old, as new, inc SCSI cable, terminator, software, works on LC upwards, half-price – £70 bargain. Philip ☎ 01829 782559

■ **Two 4Mb 72-pin SIMMs** – £55 each, £100 the pair. Cambridge ☎ 01223 511724

■ **Performa 6200** 16/500, quad-speed CD-ROM, 15-inch monitor, extended keyboard, under warranty, unregistered, 14,400 bps modem, loads of software inc native *Quark,* games, *Netscape* – £950 ono. ☎ 0181 964 3859 (eves)

■ **Apple Personal Communications Kit** for Performa, brand new, unused, unwanted gift, 14,400 bps – £80 inc p&p. Dimitris ☎ 0115 9280259

■ **Logitech ScanMan** b&w hand-held scanner and *CatchWord Pro* OCR

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Need hands-on help with a Mac problem? Want to swap shareware or freeware, or just meet other Macintosh enthusiasts? Then why not try and find a user group near you.

■ Apple Club Eindhoven (ACE), 80 members, informal set-up, ten meetings a year, fee Dfl 25/yr. Contact Arie Nagel, Puthof 5, 5655 AM Eindhoven, Netherlands ☎ 040 2523879 or e-mail **a.p.nagel@tm.tue.nl** (MF40)

■ New Mac user group, Helensburgh, Strathclyde. Peter Stevens ☎ 01436 676621 (MF40)

■ Hampton Court Users Group. Informal group which meets approximately every six weeks to exchange ideas and help each other. ☎ 0181 399 9416 or 0181 940 0673 (MF 42)

■ Artists archive and news service. Contact The Research Station ☎ 0181 778 6547 (24hrs) 38,400 bps plus Web site at **http.www.metamute.co.uk/r_station** (MF43)

■ Join Mac User Oxford, the largest shareware library in the country! Regular shareware catalogue, technical support, free advertising etc. SSAE: 30 Sandfield Road, Headington, Oxford, OX3 7RJ. (MF 46)

Groups are listed here for six issues. The code at the end of the entry is the last issue in which it will appear. If you want to renew your entry, you can do so by sending in the coupon on page 129. If your group isn't already listed here, send us your details and we'll do the rest. This is a free service for amateur, non-profit-making Mac user groups. MACFORMAT does not endorse or recommend any group and cannot be held responsible for any problems you might suffer as a result of contacting any of the groups advertised here.

software, boxed – £220; Apple CD 300+ external, SCSI cable, terminator, boxed – £120. ☎ 0171 7920374

■ **Pinnacle RCD 1000** recordable CD, warranty until October, RCD software, manuals, double-speed for most CD data types. Richard ☎ 0117 974 1153

■ **PowerBook 140** 8/80, 25MHz processor, System 7.5, Apple carrycase, charger and cables, perfect condition, bargain, quick sale – £495, can deliver. Rory ☎ 0181 567 1132

■ **Performa 600CD** 5/500 with FPU, 14-inch Trinitron monitor, keyboard, mouse, System 7.5, *ClarisWorks 3, Daedalus Encounter, Journeyman Project* – £695. William, Leics ☎ 0116 291 8030 (eves)

■ **PowerBook Duo** 230 8/120, power adaptor, excellent condition, also Star printer, first to see will buy – only £500 ono. Peter ☎ 0181 519 9542

■ **Apple IIc,** monitor, stand and extra external drive, printer, mouse, *AppleWorks 2* and *3*, various manuals – offers. ☎ 01259 216076

■ **Centris 660AV** 12/230, double-speed CD-ROM, 16-bit sound and video, Apple 14-inch Trinitron display, keyboard and mouse – £1,100. Bucks ☎ 01844 344112

■ **LCIII** 4/80, 14-inch Apple colour display, extended video RAM, keyboard, mouse, System 7.1, in good condition, including all manuals – £650 ono. Iain, Glasgow ☎ 01360 311400

■ **Performa 630** 8/250 CD, CPU only, original box, manuals, CDs and software, light home use only – £480. Cambridge/Suffolk area ☎ 01440 786278

■ **Two 4Mb 72-pin SIMMs** – £78 each; NEC double-speed CD-ROM drive – £69; would consider software in part exchange. Ian, Humberside ☎ 01482 667954

■ **44Mb SyQuest drive,** cartridges – £100; 4Mb SIMM, 72-pin – £45; 256K RAM cache – £75; Apple StyleWriter II – £75. Ray ☎ 0181 732 4619

■ **Apple 12-inch RGB** colour monitor – £100; 2 x 2Mb SIMMs, 30-pin, for LC etc – £60; 256K video RAM for LC – £10. North Yorks area ☎ 01969 623206

■ **2Mb 30-pin SIMMs** for Mac IIsi. Roger ☎ 01702 467881 (eves) or 01245 490637 (day)

■ **Radius full page display**, excellent condition – £150; Electronique d2 44Mb SyQuest – £75. Kent ☎ 01732 359507

■ **Performa 450** 4/160, monitor, keyboard, as new, one year old, StyleWriter II, *ClarisWorks, Adobe Illustrator,* complete with manuals, disks, books, computer desk and chair – £750 ono. ☎ 01992 469127

■ **PowerMac 9500/150** 32/2Gb CD, brand new, untouched, fastest Mac available, full year's warranty – £3,800 ono. ☎ 01424 752247

■ **LC 475** 4/80, System 7.1, 14-inch monitor, HP DeskWriter 310 printer, *ClarisWorks 2,* all manuals – £400. ☎ 01252 316231 (eves)

■ **PowerBook 160** 4/40, System 7.5.1, US Robotics Sportster 14,400 bps fax-modem, boxed, with manuals – £350. Roland, Cardiff ☎ 01222 512504 or pager 01426 613463

■ **PowerMac 6100/84** 16/260 CD, 13-inch monitor, mouse, keyboard, *Ray Dream Designer, SoftWindows, Doom 2, SimCity 2000,* will split software – offers. James ☎ 01789 450373 or 01443 405257

■ **Classic II 4/80,** lots of software, StyleWriter II, mags – £350 inclusive; Mac Plus – £85 inclusive; Apple Europlus + drive – £30 inclusive. ☎ 01935 25974

■ **Performa 400** 8/40, 14-inch colour monitor, keyboard, *ClarisWorks,* boxed, manuals – £350. ☎ 01508 494122

■ **StyleWriter II** inkjet printer, boxed, complete with manuals, disks, leads and two spare cartridges, as new, light home use – £125. Chelmsford ☎ 01245 345556 (eves)

■ **Performa 475** 4/250, System 7.1, 14-inch Performa monitor, extended keyboard, mouse, manuals, excellent condition, only 14 months old – £800 ono. Gavin ☎ 0141 639 4330

SOFTWARE FOR SALE

■ ***Fractal Design Poser 1.0,*** boxed, with manuals, excellent condition, never used – £70. Luke ☎ 0171 412 4333 (day) or 01245 476549 (eves)

■ **CD of PC and Amiga emulators** – £20; CD of Spectrum emulators and 100's of snapshots for use with those emulators – £10; CD of C64 emulators and snapshots – £10. Matthew ☎ 0181 523 8058

■ ***Passport Encore*** music score notation and *MasterTrax Pro* midi sequencing software – £150 the pair; *Cubase V3 VST,* unregistered, unsealed – offers. Brian ☎ 01268 559284

■ ***Now Utilities 5.0.1*** – £35; *HyperCard 1,* original disks and manuals – £20; *At Ease 1* – £12; *ClarisWorks 1* – £15. Gerry ☎ 01232 763858

■ ***ADAM: the Inside Story*** CD – £25. Anne ☎ 0181 224 6975

■ ***SimCity 2000*** – £10; *Wing Commander 3* – £25; *Flashback* – £25; *Marathon* CD – £20. Ben ☎ 01274 403858 (pm)

■ ***Director 4*** CD – £350; *Macromodel* CD – £150; *SoundEdit 16* CD – £150; all three – £500; *Fox Pro 2.6* – £50; *KPT 2.1* – £45. Larry, Middlesex ☎ 01895 625108

■ ***Microsoft Office 4.2,*** *Word 6.01, Excel 5, PowerPoint 4* and *Patch* for Power-Mac on 40 floppy disks – £100 ono. ☎ 0181 504 9487

■ ***Macromedia Action*** (presentation) – £35; *Dabbler* (painting) – £35; *Adobe Audition (Photoshop LE* and *Premiere LE)* – £50; *StuffIt Deluxe* (& for PPC) – £25; all boxed originals. ☎ 0171 792 0374

■ ***Psion Spreadsheet,*** boxed – £40 or will exchange for *F/A 18 Hornet 2.* ☎ 01264 620203

■ ***Marathon*** (floppy), new, unregistered, boxed, with manual – £35 ono or swap for *Flashback, Deliverance* or *International Tennis Open* on floppy only. ☎ 0181 553 4924

■ ***Word 6.0.1,*** boxed, complete, unopened, unregistered, seals intact, manuals included, latest edition, retail £300 – will accept £150 plus £10 p&p. ☎ 01232 473334

■ ***RAID*** software and formatting utility by Charismac Anubis, unused, unregistered, including manual – £60. ☎ 0151 604 7276 (days) or 0151 648 1759 (eves)

■ ***Microsoft Encarta 1994*** encyclopaedia for Macintosh System 7 onwards, with original case and full instructions, invaluable source of information. Matthew ☎ 01795 871199 (after 5pm)

■ ***KPT Convolver*** – £60; *Adobe Premiere 4 Deluxe* – £250; *Adobe*

UK USER GROUPS

The User Group Council provides a list of all the user groups registered with them. If you wish to contact the Council, ask for John McKnight ☎ 0181 314 5555.

Local user groups:

■ Aston University Mac UG, Birmingham area, contact Ray Tier ☎ 0121 359 3611

■ Berkshire Mac UG, Ian Burn ☎ 01734 813669

■ Blackburn Mac UG, Roger Moreton ☎ 01254 670043

■ Bournemouth Mac UG, Barry Cheesman ☎ 01202 615859

■ Bristol (BAUD), Malcolm Ingsley ☎ 01454 616846

■ Cambridge Apple UG, Ian Archibald ☎ 01223 311157

■ Cancer Research/RMH UG, Raymond Henry ☎ 0181 643 8901 ext 4636

■ Edinburgh Apple UG, John Beatie ☎ 0131 554 5096

■ Gateway UG, Norfolk area, Verne Anderson ☎ 01638 513000

■ Glasgow Mac UG, Stephen Broadfoot ☎ 0141 339 6646

■ Hampton Court UG, Sabre Gilmartin ☎ 0181 979 0262

■ Herts/Beds Apple UG, Norah Arnold ☎ 01582 573918

■ Highland Mac UG (HIMUG), Scottish Highlands, Bob Warner ☎ 01463 715322

■ Liverpool Apple UG, Irene Flaxman ☎ 0151 928 4142 or 0151 949 0307

■ London Mac UG, John McKnight ☎ 0181 314 5555

■ Mac Assist, Cardiff and district, Nigel Arrighi ☎ 01222 224682

■ Midapple, West Midlands, William Watson ☎ 01384 277921

■ Midland Mac UG, Worcestershire, Ivan Knezovich ☎ 01299 402631

■ North West Apple C C, George Evans ☎ 01270 583714

■ Nottingham Mac UG, David Nicholson-Cole ☎ 0115 945 5077 or 0115 945 5444

■ Poole Mac UG, Bob Lister ☎ 01202 684441

■ S E Essex Mac UG, Michael Foy ☎ 01702 468062

■ Southampton Mac UG, Clive Marklow ☎ 01703 293453

■ Southern Mac UG, Salisbury area, Roger Ford ☎ 01722 780102

■ Southwest Mac UG, John Elver ☎ 01272 693119

■ Staffordshire Poly Mac UG, Mark Stiles ☎ 01785 52331

■ Sussex UG, Hastings & E Sussex, Garry Nevin ☎ 01424 714110

■ West Midlands UG, Danny Torbica ☎ 01902 336172

■ Yorks & Humberside Mac UG, David Vardy ☎ 01423 358853

Thematic User Groups:

■ BAPC (Printers), Derek House ☎ 01228 513621

■ Christian Mac UG, Paul Wareing ☎ 01789 490153

■ Corel Draw UG, Jill Foster ☎ 01509 415101 or 01509 620442

■ Developers UG, John French ☎ 01895 672654

■ HebreWare, Mendy Scharf ☎ 0181 802 6143

■ Helix UG, John Sandell ☎ 01763 273379

■ Independent School UG, Ian Carter ☎ 01252 512151

■ LAW Mac UG, Charles Christian ☎ 01379 88518

■ Lisa Users Group UK, Sheila Bell ☎ 01367 710453

■ MacBaud ☎ 01685 58027

■ MacLaw, Nicholas McFarlane-Watt ☎ 01865 784777

■ Medical UG, Keith Davey ☎ 01836 348284

■ Microsoft UG, ☎ 01252 834995 – ask for Enquiries

■ Multimedia UG, Richard Hurley ☎ 01273 834588

■ PageMaker UG, David Foster ☎ 01509 415101

■ QUAD Club (QuarkXPress), Philip Caplan ☎ 0181 523 4233

■ School Mac, Gloucestershire, Bill Henley ☎ 01453 825422

■ School Mac UG, Cambridge, Derek Smith ☎ 01945 584146

■ Special Needs UG (SNUG), Geoff Hughes ☎ 01744 24608

■ Strata UG, Roger Harris ☎ 01227 369689

■ The British IIGS UG, Peter Stark ☎ 01223 838231

■ Young Mac ☎ 01795 535472

Photoshop 3 LE – £50. Bath ☎ 01225 319662

■ ***Theme Park,*** *Prince of Persia* and *SimLife* for sale or swap, all boxed with original disks and manuals, mint condition. Ireland ☎ 00 353 21 344464

■ ***FWB CD-ROM Toolkit,*** unopened and unused – £15 or swap for *Discworld* or other game. Matthew ☎ 0973 523456

■ ***Animation Master,*** 3D character animation and rendering, professional tool, inc dongle and manuals – £300. ☎ 01734 623258

■ ***Command HQ Expert,*** *Home Design Expert, Garden Design, Dinosaur Adventure, Deliverance* and others, boxed, with manuals – £20 each or swap for *Colonization, Lemmings 2* or others. ☎ 01926 831503

■ ***Iron Helix* CD** – £15; *Secret of Monkey Island* – £10; *Civilization* – £15; all boxed and unregistered, swaps considered. Ian, Humberside ☎ 01482 667954

■ ***Photoshop Lite 2.5,*** unregistered – £100, *Ray Dream Designer, Add Depth, Jag* – £75; *Audio Training Word 5.1,* 3 packs – £50. Ray ☎ 0181 732 4619

■ ***Photoshop 2.5*** – £100; *Fontographer 4.1* – £250; *Speak French* CD-ROM – £30; 128Mb optical drive – £200, mint, home use only. ☎ 0181 998 8332 (eves)

■ ***Indiana Jones*** *and the Fate of Atlantis, Stargate, SimCity 2000, Zonkers!, Top Ten Pack* – £20; *Claris Organiser* (UK), *Scrabble, Putt-Putt Goes to the Moon* – £15. Phil ☎ 01296 28373 (eves)

■ ***PowerPack*** – *RAM Doubler* and *Speed Doubler,* new, with packaging, £85 brand new – £60. Malcolm ☎ 01463 230803 (after 6pm)

■ ***Connectix RAM Doubler*** *1.5.2,* excellent condition – £35 inc p&p. James ☎ 01633 420791 (before 9.30pm Mon-Sat)

■ ***Daedalus Encounter,*** brand new, boxed, gift, CD-ROMs – £20; *Marathon* – £15; or £30 for both, never been removed from boxes. ☎ 01483 572401

■ ***MYOB*** business accounts software, boxed, unregistered and with manuals – £80. ☎ 0171 249 6187

■ ***Microsoft Works 4,*** new and unregistered – £40 plus postage; Apple Express modem for PowerBook – £40 plus postage. Mark ☎ 0181 224 6975 (eves)

■ ***Marathon 2*** – £30; *Syndicate* – £15; *StarTrek 25th* (floppy) – £15; *Iron Helix* – £10; *Dark Seed* – £10; *Kyrandia* – £12. James, Fife ☎ 01592 200699

■ ***Myst*** – £30; *ClarisWorks 3* – £60; *Mavis Beacon 2* – £15; *Mystery Math Blaster* – £15; *World Atlas 2.1.0* – £20; new and unregistered. ☎ 01923 228755

■ **3,500+ unlocked typefaces** on CD, Monotype, Independent Foundry and Adobe, sealed box, all paperwork, unwanted prize, cost new £8,950 +VAT, best offer secures. ☎ 0171 261 6121 or 0171 588 6800

■ ***SoftWindows 1*** – £99; *FreeHand 4* – £199. Derby ☎ 01332 721027

■ *More Key Fonts,* 100 PostScript and TrueType fonts, unopened, unused, unwanted – £7. ☎ 01225 317402

■ ***F/A 18 Hornet 2* CD** – £20; *SimTower* CD – £15; *SimCity* HD – £10; sell or swap for *Marathon 1* or *2*. Brett ☎ 01284 704336 (after 4.30pm)

WANTED

■ **Mac technical info,** pinouts, conversion cables, electronic projects and technical software; contacts (pre-'93 Macs) and also info to convert Quadra 700 motherboard to 33 or even 40MHz, all disks returned & stamps. Martin, 32 Grass Royal, Yeovil, Somerset, BA21 4JW.

■ **Please someone help me!** I've lost a file. *Symantec Great Works 2,* I've thrown my spellcheck away, Mac two years old. Denise ☎ 0181 452 5959

■ **Fonts wanted** – please fax me names, examples and prices of fonts you sell, especially unusual ones. Sam ☎ 0171 252 3124

■ **Any computers as a gift** to the church in Malawi, Africa; to enable them to be hooked up to e-mail and the Internet. This church and country are very poor, if you can help please call. ☎ 0131 556 1919 or Elizabeth Newlands ☎ 0131 225 5722

■ **Enhancements** for Quadra 840AV, eg DAV connector, NuBus cards etc. ☎ 01442 384232

■ **14-inch Apple monitor** or larger. Simon ☎ 01494 774868

■ ***ClarisWorks 3*** for Mac update, will collect if local. ☎ 0121 449 8330

■ **Any Performa** or PowerMac, must have PowerPC chip and monitor. Will pay up to £700. ☎ 0181 876 8327

■ **Accelerator** to fit Performa 450 (Formac Pro?), with installation instructions. Dominic, Cannock ☎ 01543 579644 (eves 6.30-8.30pm)

■ **16-inch Apple Trinitron** colour monitor, will pay £400 (or near) or part-exchange my new 15-inch monitor. Bruce ☎ 01348 873302

■ **Got a spare** 14-inch colour monitor? Student needs one but can't afford to pay. Would be extremely grateful, please help. Martin e-mail **92692316@student.gla.ac.uk**

■ **ADB keyboard and mouse** or info on converting PC ones to work on Mac, also 1Mb 30-pin SIMMs – £15 each. ☎ 01935 25974

SWAP SHOP

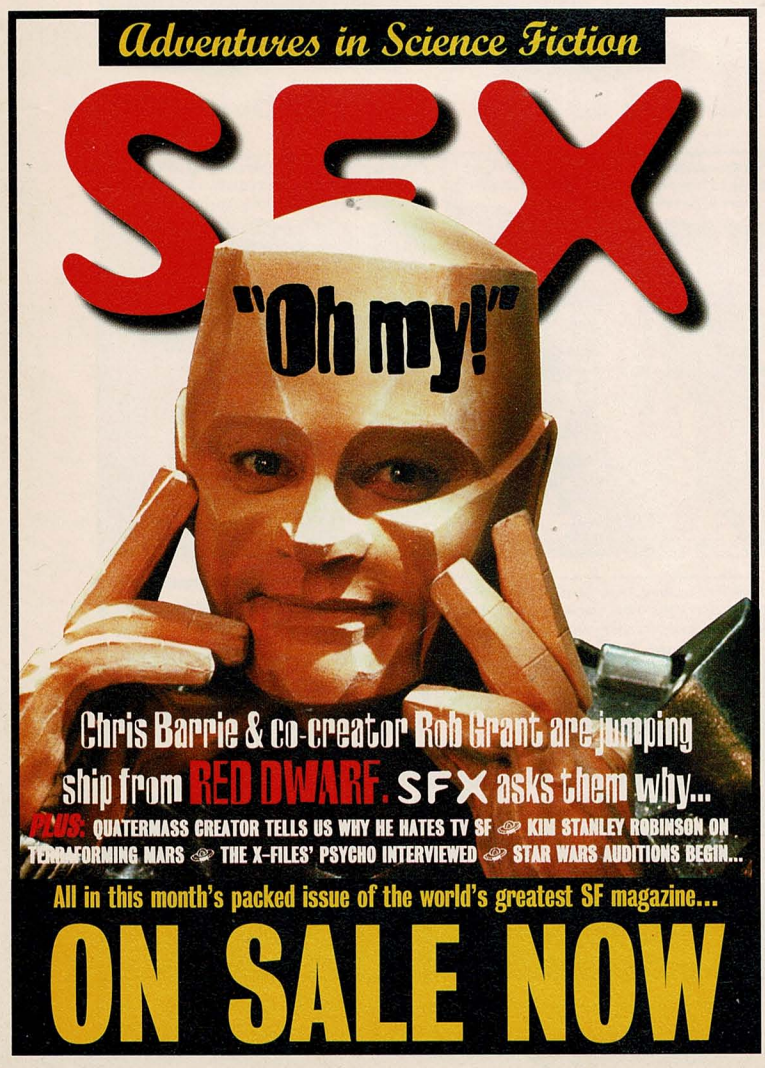
■ **Will swap Compaq Contura 430c** 16Mb RAM colour laptop 100MHz processor, 720Mb hard drive for Apple LaserWriter 4/600 PS plus *FileMaker Pro 3.* ☎ 0956 338660

■ ***Avid Videoshop 2.0*** CD, unused, mint condition, will swap for 3D CAD program – suggestion of swaps/offers. Andy, West Mids ☎ 0121 350 1927

■ ***Myst,*** will swap for *Sim City 200 collection* CD or an RPG/adventure game on CD. Tim ☎ 01208 75550

BOOKS AND MAGAZINES

■ ***MacUser*** **magazines** for sale, from vol 8, no 14 1992 to vol 12, no 4 1996 – £10. Devon ☎ 01803 843162 **MF**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Buying advice

Whether you're buying by mail or in person, here are a few basic, sensible precautions to bear in mind. Note that everything here applies to buying from a business; most of it does *not* apply to buying from a private seller in MACFORMAT's reader ads pages.

Always be absolutely clear about what is included in the price – postage and packing? Any necessary cables, etc? VAT? By law, an advert must say *explicitly* if VAT is not included; if it doesn't, VAT *is* included. But this could be in the small print – so make sure you read it all! If you're buying in person, check that everything is there and that it all works properly before you leave the shop. If you're buying by mail, ring the supplier first to confirm the price and availability, and ask what your options will be if there should be any problem. Find out when you can realistically expect delivery. Always keep all the receipts and make records of all correspondence, whether it's by mail or by phone.

How to protect yourself

If you are buying goods of more than £100 in total value, use a credit card if possible. That way, if anything goes wrong, you'll be legally entitled to claim against the credit card company as well as the seller, even if the seller's gone bust. You might also get extra insurance – ask your credit card company.

If you don't have a credit card, pay by cheque or postal order (ask at your local post office). Never send cash through the mail – it can't be traced if it gets lost, you can't stop payment, and even if you have proof of posting, you can't prove how much you sent.

Keep records. If you're paying by credit card, keep a note of the exact time of the order and ask for an order number. If you're paying by cheque, make sure you fill in the details of the date, amount and payee's exact name on the stub – and keep it!

When a mail order arrives

Check everything carefully. If anything is missing, contact the supplier immediately. If something doesn't work, make all the obvious checks (the fuse, etc), but don't try to repair it. If there's anything you're not happy with, don't use it – if you do, you could be deemed to have accepted it.

If there's a problem

Whether you bought it by mail or in a shop, the law says a product must be:

1. 'of merchantable quality' (that is, broadly speaking, it must actually work);
2. 'as described' (in the advert or in person – and this criterion also applies when you're buying from a private seller); and
3. fit for the purpose for which it was sold or for the purpose you specified when you ordered it.

If it fails to meet any or all of these three criteria, then you are entitled to return the goods for a refund, receive compensation for all or part of the value, or get a replacement or free repair, depending on the seriousness of the defect. These are the 'statutory rights' that adverts always say are 'not affected' by any extra guarantees. The supplier cannot change or deny these rights.

How to complain

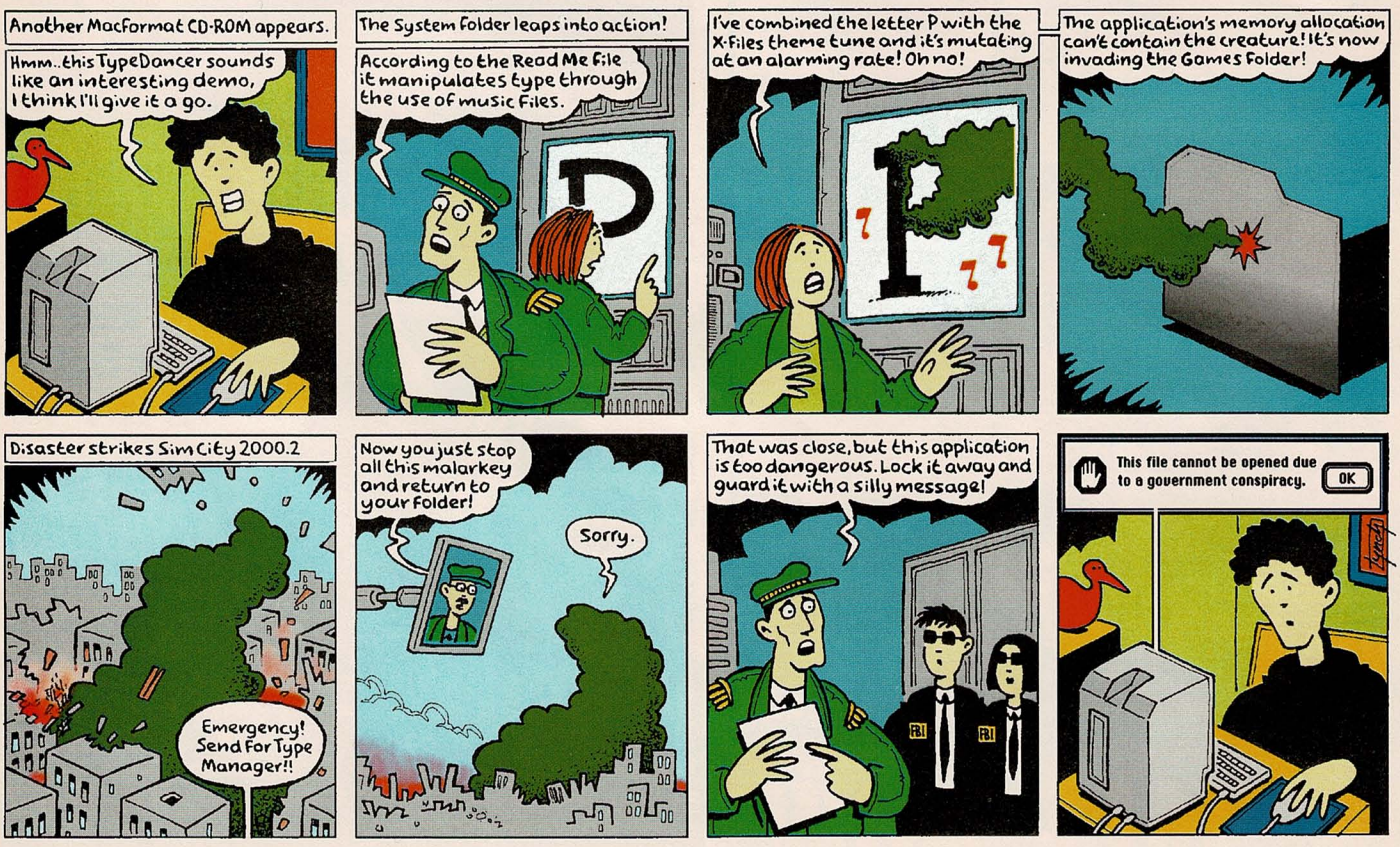
If you're not happy about something, always contact the supplier first and politely explain your problem. Most problems are sorted out at this stage with no fuss. But if yours isn't, put your complaint in writing, clearly stating your problem and including any relevant dates, etc, and send it to the manager or owner – ask for the correct name and job title. Give the supplier a reasonable time to reply – say, ten days or so.

If the problem is still not resolved, you may need to take some sort of legal action to enforce your rights. This need not cost you a lot of money. You should seek advice from a solicitor (ask about the free advice scheme) or from one of the following organisations (check in your local telephone directory):

- Citizen's Advice Bureau;
- Trading Standards Office (listed under your local council);
- Office of Fair Trading; or
- County Court (ask someone there about the 'small claims procedure').

The Classic System Crew

By Bob Lynch


Another Macformat CD-ROM appears.
Hmm..this TypeDancer sounds like an interesting demo, I think I'll give it a go.
The System Folder leaps into action!
According to the Read Me File it manipulates type through the use of music Files.
I've combined the letter P with the X-Files theme tune and it's mutating at an alarming rate! Oh no!
The application's memory allocation can't contain the creature! It's now invading the Games Folder!
Disaster strikes Sim City 2000.2
Emergency! Send For Type Manager!!
Now you just stop all this malarkey and return to your Folder!
Sorry.
That was close, but this application is too dangerous. Lock it away and guard it with a silly message!
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This file cannot be opened due to a government conspiracy.
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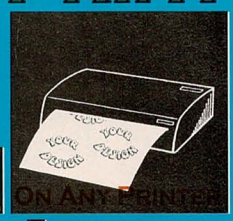

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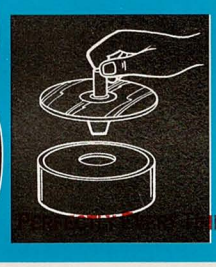

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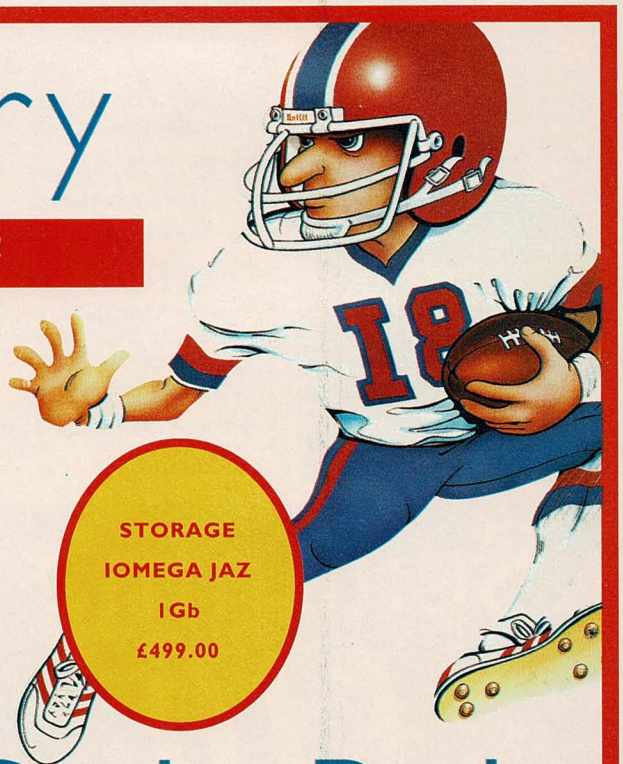

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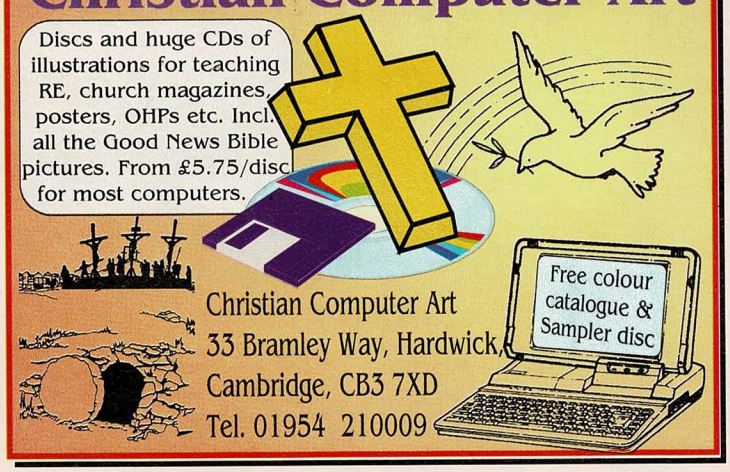

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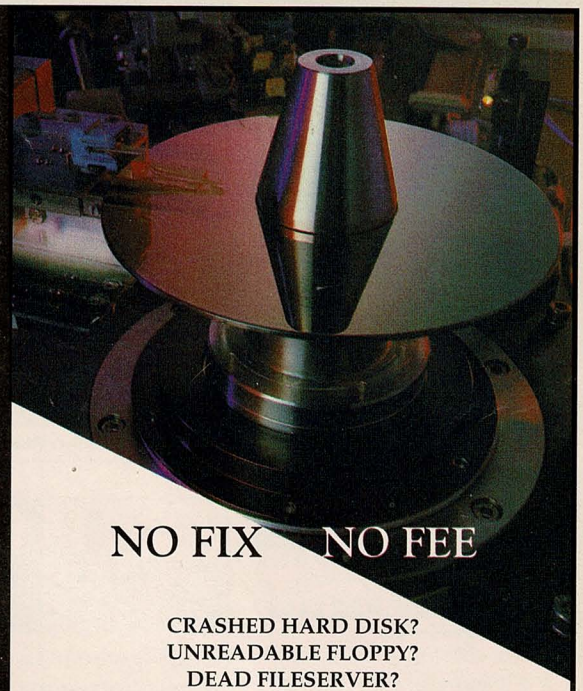

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High power, small package – the Tiny Zone!

Hello and welcome again to Tiny Zone, the little section of MACFORMAT that makes a big splash... Well, last issue, anyway. It seems that Tiny Zone's small observation about the concept of 'Network Computers' struck a chord. We modestly asked: 'When the whole direction of personal computing for 30 years has been towards putting *more* power on your desktop, why would you now *want* to become a mere dumb terminal for some vast, remote master?' I mean, look at it this way: you can now buy a PowerPC-based Performa with 8Mb of RAM and 800Mb of hard disk space for just on £1,000, complete with a staggering bundle of software and enough raw power to tackle virtually any task you can think of. Okay, let's concede that a grand is still a fair amount of dosh. But in terms of value for money, you're getting more sheer power per pound than ever in the history of computing. So what would you be willing to give up for the sake of getting the price down below the magic £500? Would you settle for a machine you could use to view Web pages but not create your own? One on which you could read e-mails but not run a decent word processor, let alone a DTP package? Frankly, we can't see that it will ever come to that. Apple has been showing off some exciting new Internet-related technologies recently, including a new version of QuickTime with a software MPEG decoder which, Apple tells us, will mean you'll be able to run 86% of the video content on the Web. The catch is that each new technology requires just that little bit more RAM or processor power, so with MPEG, broadcast-quality music, 3D, Java, etc etc, you're going to need a pretty respectable computer just to make full use of the Net at all...

NEXT ISSUE

Digital dreaming

The camera might not lie, but you certainly can't trust a digitised image. Next issue we go back to basics and look at all the software that can 'edit' digital images, plus the techniques used to alter reality and create what you finally see. You'll believe a spider can fly!

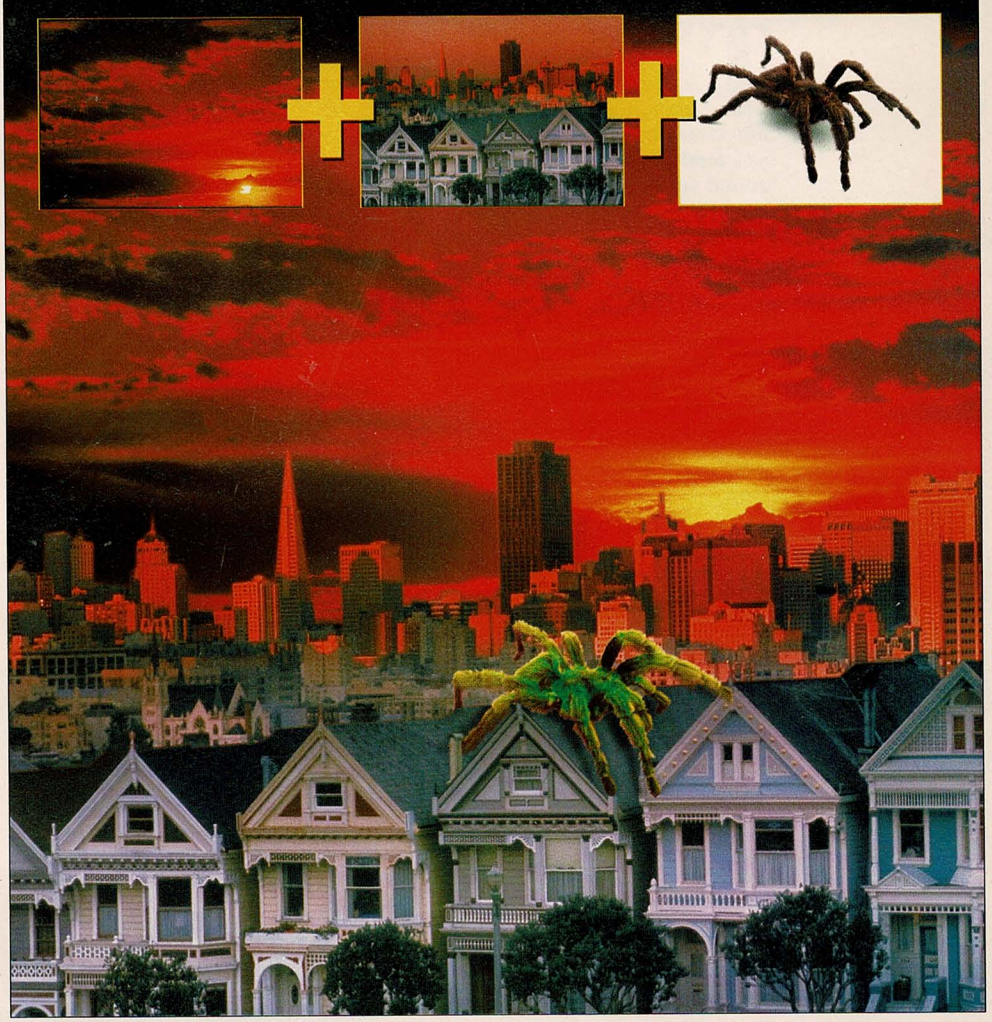
First grab your image

Scanners and digital cameras: how they work, and which are worth buying – do you have to spend thousands to get images into your Mac?

CDs you can count on

Multimedia that aims to teach kids counting and number skills – our education expert tests lots and lots of 'em in the light of the National Curriculum and tells you what he reckons.

PLUS *Director 5* – the latest version of the industry-standard authoring package ■ A new Mac spreadsheet! And it's designed to be easy enough for anyone to use! ■ Enabler, part 2: how the Mac helps the physically disabled ■ More tips on handling alien graphic formats ■ *Apache Longbow!*



ARE YOU A WINNER?

In MACFORMAT 35, we gave you the chance to win a Pantone Colour Formula Guide every year for life, courtesy of Pantone. The lucky winner is Nicholas Rawlence of Three Rivers Design in Milton Keynes.

By contrast, in the same issue we also had 12 copies of the brilliant blast-'em-up *Marathon 2: Durandal* up for grabs, courtesy of Softline Distribution. The winners are: Grahame Caine of Liverpool; W Kosmala of Roskilde, Denmark; David Kay of Manchester; Jonathan Mathias of London SE22; Simon Coughlan of Exeter; M R Diston of Cheltenham; K Collins of Dunstable, Beds; Jan Ewan of Biggar, Lanarkshire; Bruce Davies of Fishguard, Dyfed; Ashley Westgate of Harwich, Essex; Christy Caffery of London SE15; and a young reader from Raby Mere in Wirral who forgot to include his (her?) name, but did say *please* four times... Well done, all!

MACFORMAT 41 goes on sale on Thursday 1 August

Available with high density floppy disk or CD-ROM. Ask your newsagent to save you a copy or see page 75 for our special subscription offers

Win a Classic-award-winning Sony monitor

We've got two of the latest Sony monitors, the 17sfII (worth £760) and the 15sfII (worth £465), to be won, courtesy of Sony. So go ahead, get the big picture!

Tired of squinting at your 14-inch monitor? Frustrated by a Desktop gridlocked with aliases, application icons and important documents? Sick to the back teeth of scrolling endlessly around your pages because you can't fit what you want on screen? Give yourself room to breathe with a new 15-inch or even 17-inch multiscan monitor from Sony. We have both to be won, courtesy of Sony!

Both feature Trinitron screens for crisp display and support resolutions up to 1,280 x 1,024, with six preset modes and a further ten user-definable modes. Both boast high refresh rates for flicker-free display, and both offer a comprehensive on-screen display that makes colour and screen adjustment as easy as it could be, with handy buttons for colour, geometry, size and position.

The 15-inch 15sfII (RRP £465) has an impressive 'line pitch' of 0.26mm, meaning sharper images on-screen. The 17-inch 17sfII (£760) boasts an even more remarkable line pitch of 0.25mm – the finest of all the monitors in our comprehensive group test, starting on page 64. This means it is possible to display – and more importantly *read* – a whole A4 page of 10-point text in one go! Scrolling around the screen and waiting while the image redraws is the single most time-consuming operation on any Mac, and this huge, rock-steady display is guaranteed to make your life more productive. Couple that with the Trinitron screens' superb colour fidelity and you'll wonder how you managed on any lesser monitor!

To win one of these gorgeous monitors, all you have to do is answer the three simple questions below and send us your answers on a postcard or the back of a sealed envelope (not forgetting your name and address!). The first correct entry drawn from Lindsay's hat will win a 17sfII monitor, and the second a 15sfII. The closing date is Friday 16 August.

The rules

Employees of Sony, Future Publishing and associated companies, and their families, are not eligible to enter. Multiple entries are not allowed unless stuck on the back of a fully operational 21-inch monitor. The editor's decision is final, no correspondence will be entered into, and there is no cash alternative. Please state if you don't want your name added to a mailing list. **MF**

THE QUESTIONS

1. Which display technology invented by Sony is used in both the 17sfII and the 15sfII?
(a) Flicker-free display
(b) Trinitron
(c) Gridlock

2. The high resolution of the Sony 17sfII monitor enables you to see:
(a) Your granny in Cleethorpes
(b) Into the future
(c) An entire A4 page of ten-point text legibly on screen at one time

3. Which of the following is *not* a feature of the Sony 17sfII?
(a) On-screen display for easier adjustment of screen and colour settings
(b) A line pitch of 0.25mm
(c) A tent pitch for a dozen boy scouts

Send your answers (and don't forget that all-important name and address!) to: 'I want a great big Sony monitor' Compo, MACFORMAT, 30 Monmouth Street, Bath BA1 2BW.

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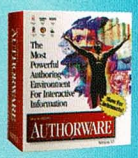

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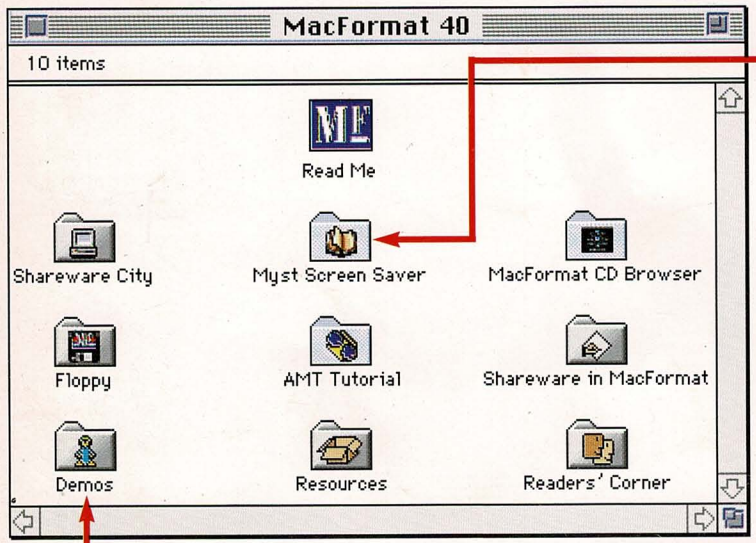
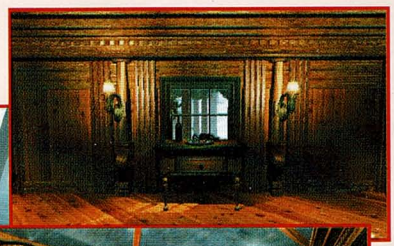
ON THE CD THIS ISSUE...

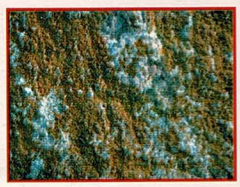
Whatever you use your Mac for, there is something for you on this issue's Cover CD! We have the full version of the *Myst Screen Saver*, including an *After Dark* engine to run it, and the very latest in DTP in the shape of the *UniQorn* demo. Try text manipulation with demos of *Fontographer* and *LogoMotion*. Our great games demos include *Wing Commander IV* and *Secrets of the Luxor*. And once again there's over 100Mb of the latest shareware and freeware hot from the Internet.





MYST SCREEN SAVER COMPLETE

Revisit one of the biggest-selling computer games of all time and display hundreds of different scenes from the classic game while your Mac is idle! You can also password-protect your Mac when the Screen Saver kicks in or even every time you start up. Easy-to-use installer and *After Dark* engine included.

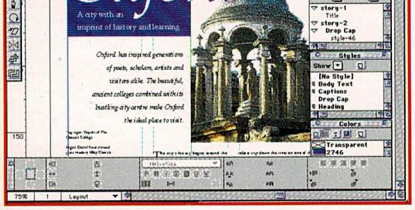


TEXTURE PORTFOLIO SAMPLES

25 full-colour textures from Ground Zero's *Texture Portfolio*, ideal for use as backgrounds, texture maps for 3D rendering or anything you fancy. These samples include a range of texture types, at 640 x 480 resolution.

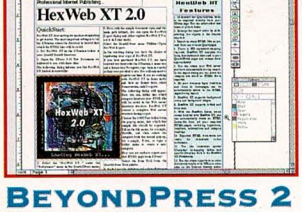
WING COMMANDER IV DEMO

With a high-quality video introduction, this PowerMac-only *Wing Commander IV* demo puts you at the controls of a fighter craft as you take on the enemy forces in the first level of this excellent space action blast-'em-up.



UNIQORN 1.02 DEMO

The hottest new development in desktop publishing, *UniQorn* unleashes the power of QuickDraw GX. This feature-packed program enables you to take advantage of the flexibility of Apple's new imaging technology, including a unique level of control over both type and layout. This demo version enables you to use all the features except Save, Export, Revert, Pantone colour selection, spell checking and hyphenation. To use it you'll need to have QuickDraw GX v1.1.1 or later installed.

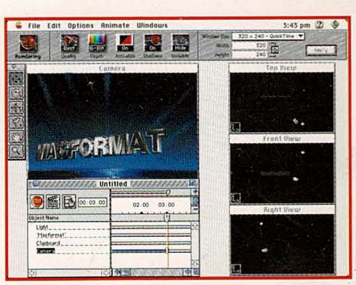


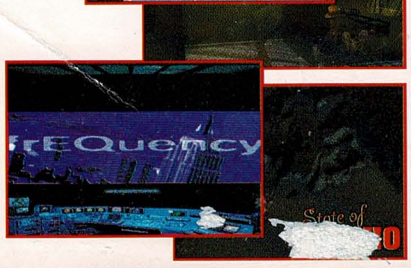
BEYONDPRESS 2 & HEXWEB XT

Demos of two *QuarkXPress* XTensions which enable you to generate Web pages from within *XPress*, making it easy to convert existing documents for Web use. You'll need a full copy of *QuarkXPress 3.3* or later to use these demos. *BeyondPress* is time-limited; *HexWeb* 'save-disables' *XPress* when installed; both scramble some text as a security feature.

SPECULAR LOGOMOTION 2.0

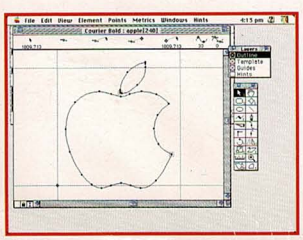
Create your own stunning flying logos! This demo can't save files but you can render and save movies of up to 30 frames in length. Requires a maths co-processor (FPU), so a Quadra or better.





DEMOS

Go adventure gaming in *Secrets of the Luxor*. Learn all about Rednex in their interactive multimedia title; and explore the world of modified with *frEQout*, which combines music, video, still images and interaction. Simply click around the screen to create your own unique mix of music and visuals, or just sit back and let *frEQout* run by itself. *The Ultimate Encyclopedia of Soccer* contains just about everything you could want to know about the world of soccer. This rolling demo gives you a taste of its features.



FONTOGRAPHER 4.1 DEMO

This save-disabled demo enables you see how easy it is to create your own custom fonts. You can start from scratch to design a new font or if you prefer customise an existing one (subject to copyright, of course!).